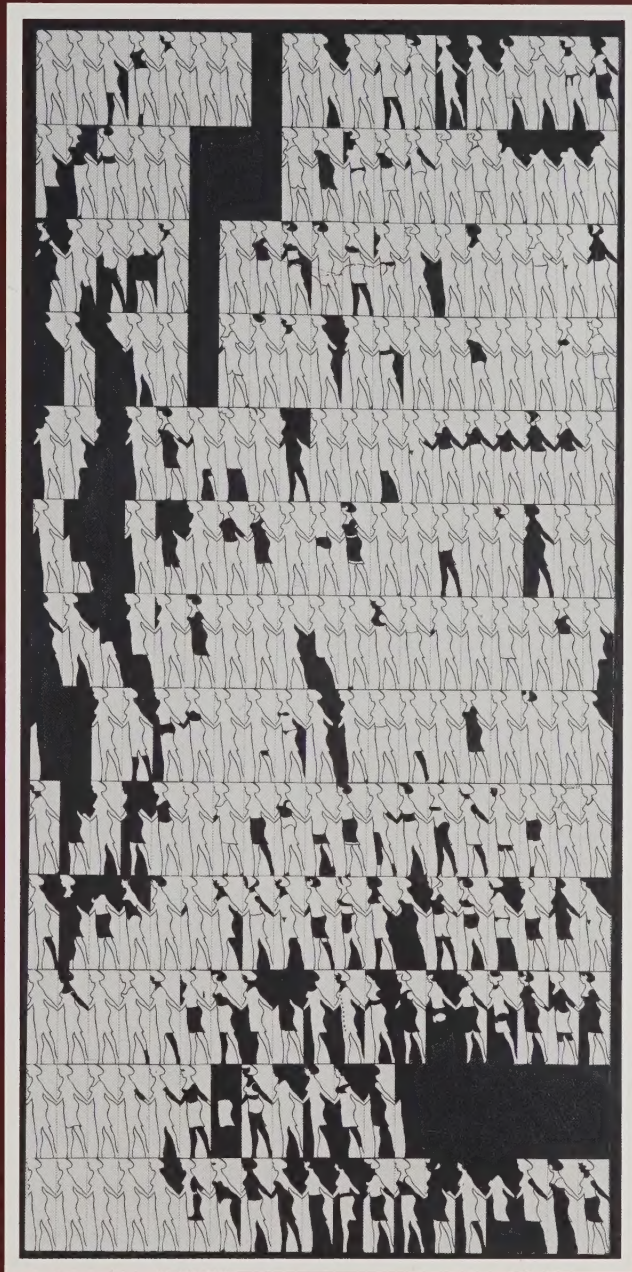



Catalogue of Extension Services 1991



Art Gallery of Ontario



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CATALOGUE OF EXTENSION SERVICES 1991

Circulating Exhibitions
"Artists with Their Work"
Speakers Service
Advisory Service

Resource Information
Granting Agencies
Program Sources

**Art Gallery of Ontario
Extension Services**
317 Dundas Street West
Toronto, Ontario
M5T 1G4
(416) 977-0414
(416) 979-6646 FAX

The Art Gallery of Ontario is generously funded by the Ontario Ministry of Culture and Communications. Additional financial support is received from the Municipality of Metropolitan Toronto - Cultural Affairs Division, Communications Canada and the Canada Council.

Front Page

Michael Snow (Canadian, 1929-), *Encyclopedia*, 1965; ink on printed paper - acrylic resin varnish, 245.1 x 118.1 cm. Art Gallery of Ontario. Purchase with assistance from Wintario, 1977.

LIST OF EXHIBITIONS IN ALPHABETICAL ORDER

Anne Langton, Gentlewoman Artist

The Allegorical Sculpture of Walter S. Allward
(working title)

Art and Nature: William Morris in Canadian Collections (working title)

Auguste Bouquet and the Symbolism of *La Caricature* (working title)

Barbara Hepworth: Sculpture and Works on Paper
(working title)

Bertram Brooker: Progression (AGO COLLECTION IN FOCUS)

Canadian Art and Mexico (working title)

Charles Macnamara and M.O. Hammond: Pictorial Expressions in Landscape and Portrait (CONTACT exhibition)

Confrontations of Form

Flights of Fancy – Kenjuak, Lucy, Pitloosie
(CONTACT exhibition)(previously listed as *Flights of Fancy – Kenjuak Ashevak, Lucy Qinnuayuk, Pitloosie Saila*)

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Greg Curnoe: Rubber Stamp Books and Collages

Hannah Höch 1889-1978: Collages (previously listed as *Hannah Höch – Collages*)

The Historic Period in Canadian Inuit Art (working title)

Impressionism and Its Context (previously listed as *Aspects of Impressionism*)

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In the Name of Art, In the Name of Science: Considerations of Conservation (working title)

Jacques Lipchitz: A Life in Sculpture

John Massey – Prints (CONTACT exhibition)

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(previously listed as *Lucius O'Brien*)

Luke Anguhadluq (working title)

The Lyrical Vision of Emil Carlsen (CONTACT exhibition)

Michael Snow: Around Wavelength

Michael Snow: The Walking Woman Works

Recent Contemporary Hungarian Art (working title)

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Robin Collyer

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Ron Martin 1971-1981

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SMS: A Collection of Original Multiples (CONTACT exhibition)

Spirit in the Landscape

Towards a Lyrical Abstraction: The Art of L.A.C. Panton

Urban Visions (working title)

Victorian Magazine Illustrations: Selected Wood Engravings from the Garrow Collection (CONTACT exhibition)

Walter Trier: Doll-Land

The Williamson Collection of Inuit Sculpture
(working title)

ACKNOWLEDGEMENTS

The programs and exhibitions of Extension Services are made possible through the assistance and support of many different individuals, organizations and institutions. We are grateful to the Ontario Ministry of Culture and Communications, the Museum Assistance Program of the Department of Communications and The Canada Council for their financial assistance, as well as their ongoing co-operation on an informal basis.

The generosity of many public and private galleries, collectors and artists in loaning their works is also greatly appreciated. A program of the nature and scope of Extension Services would not be possible without the assistance and direct involvement of departments throughout the Art Gallery of Ontario, nor without the commitment and dedication of the staff of Extension Services.

American Express Canada Inc.
Art Metropole, Toronto
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Marlborough International Fine Art AG, Liechtenstein
National Gallery of Canada, Ottawa
Olympia & York
Ontario Arts Council, Toronto
Ontario Association of Art Galleries, Toronto
Ontario Express Ltd.
OUTREACH ONTARIO, Ministry of Culture and Communications, Ontario
Trier-Fodor Foundation

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Victorian Magazine Illustrations: Selected Wood Engravings from the Garrow Collection

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Hannah Höch: 1889–1978/Collages
Impressionism and Its Context
Inquiries: Language in Art
Luke Anguhadluq (working title)
Michael Snow: The Walking Woman Works
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Urban Visions (working title)

PAINTING AND DRAWING

Anne Langton, Gentlewoman Artist
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In the Name of Art, In the Name of Science: Considerations of Conservation (working title)
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PRINTS

Auguste Bouquet and the Symbolism of *La Caricature* (working title)
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SCULPTURE

Barbara Hepworth: Sculpture and Works on Paper (working title)
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Hillary Gallery, University of

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Annette Mungaard: Film Screening

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Western Ontario

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Douglas Kirton: Painting

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Burlington Cultural Centre

June 14-July 15, 1990

George Raab: Graphic Work

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Lupe Rodriguez: Painting

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George Raab: Graphic Work

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Janis Hoogstraten: Painting

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Sheila Ayearst: Connected Voices

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Phillip Barker: Installation

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Shirley Yanover: Sculpture

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Canadian Contemporary
Exhibition**

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**Towards a Lyrical Abstraction:
The Art of L.A.C. Panton**

Tom Thomson Memorial Art
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**Picasso: Faunes et flore
d'Antibes**

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Whitby Arts Inc., The Station
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**Will Ogilvie: Watercolours and
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The Art of L.A.C. Panton**

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Tom Thomson Memorial Art
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Multiples**

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Spirit in the Landscape

Glendon Gallery, Toronto
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**Flights of Fancy - Kenojuak,
Lucy, Pitloosie**

CONTACT Exhibition
Thames Art Gallery, Chatham
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December 14, 1990-January 13,
1991

Inquiries: Language in Art

Laurentian University Museum
and Arts Centre, Sudbury
December 19, 1990-January 13,
1991

Confrontations of Form

The Gallery/Stratford
December 21, 1990-January 27,
1991

**For the Record: Ontario Women
Graduates in Architecture
1920-1960**

The Gallery/Stratford
December 21, 1990-January 28,
1991

Lucius R. O'Brien

Visions of Victorian Canada

National Gallery of Canada,
Ottawa
December 21, 1990-February 10,
1991

FOREWORD

With our celebration of 25 years in the province taking place in 1991-92, we are pleased to observe the number of locations that will be participating by hosting exhibitions designated for this upcoming anniversary. At the same time, we will be arranging events to celebrate 20 years of the "Artists with Their Work" program. The planning has begun and the whole gallery will be involved in the festivities. William J. Withrow, our Director Emeritus, is chairing the planning process and will be very involved in the province during the upcoming year. I look forward to the events and to marking this occasion with our fellow colleagues in the province.

We have all observed the increase of values in art collections, and needless to say this expresses itself in the insurance values for circulating exhibitions. Since last January we have been asking our provincial clients who are hosting exhibitions with a value in excess of \$250,000 to supply a **Certificate of Insurance** reflecting coverage for legal liability at a level to be designated. I want to thank the provincial galleries for their efforts in responding to this need. (We will also be making applications on your behalf to the appropriate insurance programs and will pass on the cost equally to all participants.)

We have also been able to secure this past year, through OUTREACH ONTARIO, some monitoring equipment for light, relative humidity and temperature. We are pleased to lend this equipment to our provincial clients for specified time periods to allow the

appropriate lighting of exhibitions or to monitor your environmental conditions. Please contact the Administrative Assistant, Extension Services, (416) 977-0414 Ext. 232, to make arrangements for loan.

Our CONTACT exhibition program continues to fill the needs of our smaller public gallery/library spaces. We are committed to continuing this service but need some help. In order to properly document our involvement in the province through the CONTACT program, we have been asking our CONTACT clients to supply some slides documenting the installation. By having this documentation, we are better equipped to illustrate our provincial commitment through presentations to various government agencies. Your positive response to our Scheduling Coordinator's request is much appreciated.

With the new year comes the reality of GST. Please be prepared for the Goods and Services Tax to be charged on exhibition fees and Speakers Service Fees.

The upcoming program is definitely a clear celebration of our collection across the various curatorial areas. We look forward to working with you and realising the suggestions that have come in through the **Evaluation** form. Your direct communication and suggestions on services provided have assisted us in designing a program to better fulfill our provincial mandate. Thank you.

Glenda Milrod

Head, Extension Services

EXTENSION SERVICES PAST YEAR'S PROGRAMS 1990

**Victorian Magazine Illustrations:
Selected Wood-Engravings
from the Garrow Collection**

CONTACT Exhibition
Aurora Public Library
November 6-30, 1990

Andy Fabo: Painting

"Artists with Their Work" Work-
shops
McIntosh Gallery, University of
Western Ontario, London
November 21-23, 1990

Michael Balser: Video Screening

"Artists with Their Work" Program
McIntosh Gallery/Forest City
Gallery, London, Ontario
November 22-23, 1990

Will Gorlitz: Painting

"Artists with Their Work" Exhibi-
tion
Oakville Galleries: Centennial
Gallery
December 1, 1990-January 6,
1991

Sheila Ayearst: Painting

"Artists with Their Work" Exhibi-
tion
Macdonald Stewart Art Centre,
Guelph
December 1, 1990-February 3,
1991

Will Gorlitz: Painting

"Artists with Their Work" Work-
shops
Oakville Galleries: Centennial
Gallery
December 3, 12, 1990

**Looking at Art - Art Gallery
Education**

Speakers Service
Laurentian University Museum
and Arts Centre, Sudbury
December 5, 1990

Spirit in the Landscape

Glendon Gallery, Toronto
December 6-20, 1990

**Flights of Fancy - Kenojuak,
Lucy, Pitloosie**

CONTACT Exhibition
Thames Art Gallery, Chatham
Cultural Centre
December 14, 1990-January 13,
1991

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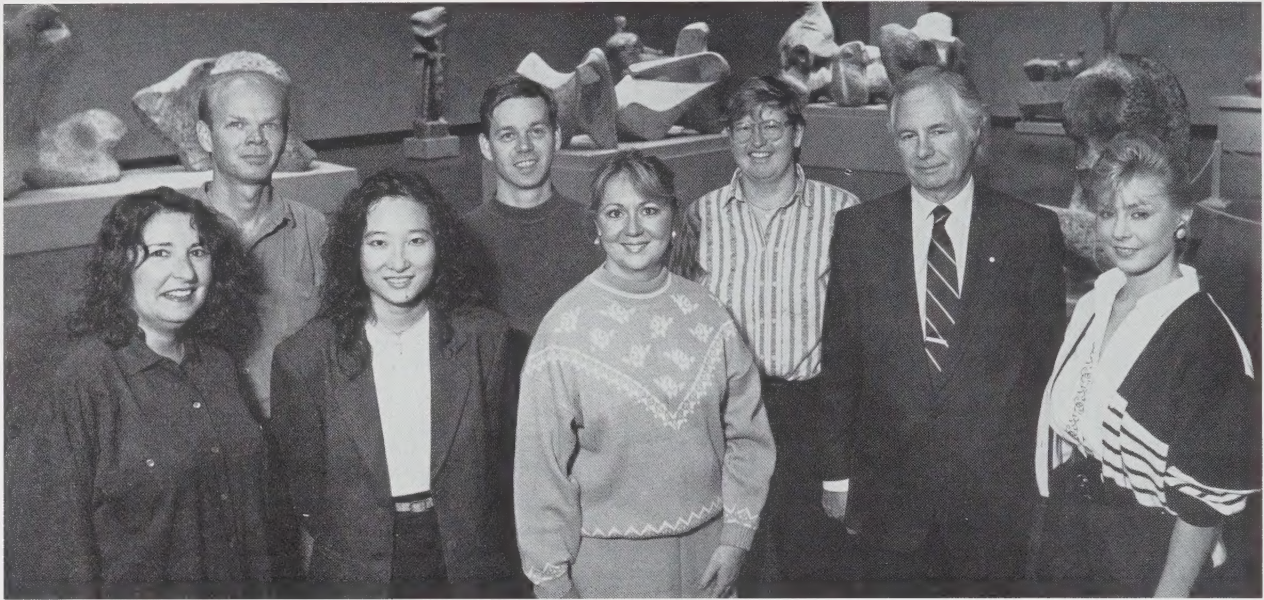
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Glenda Milrod

Head, Extension Services

PERSONNEL



Back Row: L to R: Tim Hardacre, Curtis Strilchuk, Heather Hall

Front Row: L to R: Glenda Milrod, Ann Szeto, Marcie Lawrence, William J. Withrow (Director Emeritus), Sharon Gaum-Kuchar

Art Gallery of Ontario
Extension Services
317 Dundas Street West
Toronto, Ontario
M5T 1G4
(416) 977-0414
(416) 979-6646 FAX

Glenda Milrod
Head
(416) 979-6605 (direct line)

Ann Szeto
Administrative Assistant

Marcie Lawrence
Program Coordinator
"Artists with Their Work" and
OUTREACH ONTARIO/Festival Programs
(416) 979-6638 (direct line)

Sharon Gaum-Kuchar
Scheduling Coordinator
(416) 979-6637 (direct line)

Tim Hardacre
Installation Officer

Curtis Strilchuk
Installation Officer

Heather Hall
Secretary

GENERAL INFORMATION

In order to provide better service, we ask that careful attention be given to the following information.

PROGRAM PUBLICATIONS AND CONTACTS

The **Catalogue of Extension Services** is published annually in January. All exhibition plans established prior to printing are published in the Catalogue. Exhibition information is published 18 to 24 months in advance of circulation dates to provide our clients with adequate lead time for exhibition planning. Each **Exhibition Sheet** includes the following information:

- general essay
- scope of circuit (provincial/national)
- space requirement
- exhibition fee
- publication information
- dates available for circulation
- security requirements
- lighting requirements
- temperature and relative humidity requirements

Information published in the **Catalogue of Extension Services** often changes, since it is published so far in advance.

For those exhibitions that are fully booked at the time of publication, the established itinerary is printed on the exhibition sheet for reference. Be aware that cancellations do occur. Therefore, register with the Scheduling Coordinator your interest in any exhibition so that, in the event of a cancellation or schedule change, your booking may be secured.

The Catalogue of Extension Services offers a broad range of exhibitions to an equally broad range of centres. Information on the requirements for each exhibition is included with the description to facilitate the centre's choice and to increase the centre's awareness of the basic care and handling of works of art. For further information on these subjects, please refer to the reading list in the **Care and Handling of Circulating Exhibitions** section, which follows.

Between annual printings of the Catalogue of Extension Services, we publish the **Extension Services Newsletter**, which announces updated exhibition information for provincial clients. CONTACT exhibitions, a provincial program, are also published in the Newsletter. For further information, contact the Scheduling Coordinator, Extension Services, (416) 979-6637.

Contact the Program Coordinator, Extension Services, (416) 979-6638, for "**Artists with Their Work**" exhibitions and workshops. Please note that this program is available only in Ontario (see the "Artists with Their Work" section for more details).

We also offer a **Speakers Service** for our provincial clients. AGO staff/docents will travel to your centre to provide a walking tour/lecture on circulating exhibitions or a related art topic (see the Speakers Service section for details and specific subjects). Contact the Administrative Assistant, Extension Services, (416) 977-0414, ext. 232, to book Speakers Service.

Many regional centres offer excellent extension programs directed toward the smaller centres in their area. Many of these extension departments publish information on their circulating exhibitions. For other program possibilities, refer to the **Program Sources** list in the **Resource Information** section of the Cata-

logue of Extension Services or contact the Art Gallery of Ontario's Extension Services for further information.

BOOKING EXHIBITIONS

Standard Facilities Report

Extension Services maintains current information on all client galleries. If you are a new client or have been inactive for five years, it will be necessary to fill out or update a confidential **Standard Facilities Report** for our reference. If necessary, arrangements can be made for an Art Gallery of Ontario staff member to assess your facilities.

NOTE: Changes to your physical plant must be reported to Extension Services in order for us to be fully informed and prepared for future installations.

Booking Form/Exhibitions

When selecting an exhibition, read the description carefully, including the space, security and environmental requirements. Upon receipt of our annual Catalogue of Extension Services and subsequent Newsletter, complete the enclosed **Booking Form/Exhibitions** and forward it to the Scheduling Coordinator, Extension Services. Provide alternate exhibition dates to ensure that your request will be confirmed. If a special opening is planned, please state the time of day it will commence. State also your plans for any special events prior to the public opening. By having this information ahead of time, we can accommodate your needs when scheduling our installation periods. Please state on your Booking Form/Exhibitions which gallery space will be used to exhibit and please provide the gallery dimensions for our reference.

Confirmation of Booking Form

Once the itinerary is established, you will receive a **Confirmation of Booking** form that will specify the following information:

- the exhibiting gallery
- space required
- exhibition dates
- installation/dismantling periods
- exhibition fee
- shipping costs (if applicable)
- special requirements

Check details upon receipt. Any discrepancies must be reported to the Scheduling Coordinator immediately to facilitate changes.

Due to the increased number of requests for booking, each centre may book up to a maximum of five exhibitions (inclusive of "Artists with Their Work" exhibitions/screenings) in a one-year period from April to March (the Art Gallery of Ontario's fiscal year).

Exhibition Contract

An **Exhibition Contract** will be sent to you three months prior to your opening date. This contract will reflect the final arrangements and details following the Confirmation of Booking form, plus the following information:

- staff assistance required
- graphic support details

GENERAL INFORMATION

insurance value
credit line
conditions of rental (on reverse). NOTE: *Please read this information carefully before signing the Exhibition Contract to be assured that you can fulfill all contractual arrangements.*

Information Kits

Information Kits are sent to client galleries at least two months in advance of the official opening date of an exhibition. Contents of the Information Kits are as follows:

Catalogues/Brochures

Includes: suggested retail prices

Check List

Includes:
Contents of the exhibition (art, signage, display)
Special installation instructions

Total Insurance List

Condition Report/Arrival (3 copies)*

Condition Report/Departure (3 copies)*

Crate List*

Includes: special packing instructions

Crate Specifications

Evaluation

Invoice

Itinerary

Poster (if available)

Includes: suggested retail prices

Press Release (if available)

Publicity and Attendance Report

Publicity Photographs

Four to 10 black-and-white photographs, labelled with appropriate captions and copyright notification information

Shipping Labels

Wall Labels*

Oversized Wall Labels

Audio Visual Resource Centre (if available)

White Gloves/Rubber Gloves*

To be worn while handling artwork during installation

* These items are not included for exhibitions that are to be accompanied by an Installation Officer.

Conditions of Rental

A work of art must be treated with care. Exhibiting centres are responsible for protecting and handling material entrusted to them for exhibitions and must carefully follow all directions for unpacking, handling and repacking. Exhibitions are curated for presentation in their entirety. Additions and deletions are not permitted without permission from the Head, Extension Services.

When Installation Officers do not accompany the exhibition, it is agreed that the client gallery will host

the exhibition for an established period and ready the exhibition for shipment to the next centre. Upon this agreement, the exhibiting centre assumes responsibility for the care of the exhibition. It is understood that the centre will follow unpacking and repacking instructions, fulfill installation requirements, complete the **Condition Report/Arrival** and confirm the **Check List** and **Crate List** upon arrival. (Upon arrival, crates and their contents must be allowed a minimum 24-hour acclimatization period to adjust to the environment of the gallery before they are opened.) Upon departure, the exhibiting centre will complete the **Condition Report/Departure**, the **Publicity and Attendance Report**, and the **Evaluation**, and confirm the Check List and repack according to the Crate List.

Please note that when Installation Officers do not accompany the exhibition (e.g. CONTACT exhibitions), the Condition Report/Arrival and Condition Report/Departure must be completed by the hosting gallery's staff and one copy forwarded to the Scheduling Coordinator, Extension Services, within one week of arrival or departure. One copy is to be filed in the **Condition Report Book** in the crates for reference by the other centres participating in the tour and one copy is to be kept for your files.

Any radical changes in condition must be reported immediately to the Scheduling Coordinator, Extension Services, (416) 979-6637. No repairs are to be implemented without the express permission of the Art Gallery of Ontario Extension Services.

The gallery space in which the exhibition is being housed must be for the exclusive use of the AGO exhibition and free from any activities involving **smoking, eating or drinking**.

When Installation Officers do accompany the exhibition, please read the sections in the General Information titled **Installation Officers**, **Exhibiting Centre Staff Assistance** and **Gallery Space**.

Insurance and Protection

The Art Gallery of Ontario Extension Services limits the privilege of borrowing to those institutions that maintain a good record in handling exhibitions.

All of the exhibitions are covered by an "all risk" insurance policy while in transit and on display. However, if Extension Services has reason to believe that the Exhibiting Centre is guilty of negligence in not providing adequate protection against fire, theft and damage or of negligence in packing, disregarding instructions or not reporting damage immediately, the exhibiting centre may be held responsible for claims resulting from damage or loss. Therefore, it is essential that the exhibiting centre carry insurance to cover legal liability. All damage must be reported immediately to the Scheduling Coordinator, Art Gallery of Ontario Extension Services, (416) 979-6637. For exhibitions with insurance values of \$250,000 or above, the AGO will request from each exhibiting centre, a Certificate indicating Legal Liability coverage. The level of coverage will be determined exhibition by exhibition. The AGO will make applications to appropriate available insurance plans on behalf of galleries participating in the tour of exhibitions with values in excess of \$250,000. If applications are successful, any costs will be shared by those participating in the tour.

The AGO seals its circulating exhibition crates to

GENERAL INFORMATION

deny unauthorized personnel access. DO NOT BREAK THE SEALS. Since crates will be sealed before shipment and opened upon arrival at the next venue by authorized AGO staff, the receiving centre is relieved of potential responsibility for damage that may have happened in transit. AGO staff do not accompany CONTACT exhibitions. Therefore, it is the responsibility of CONTACT clients to complete a condition report upon arrival to determine whether damage has occurred in transit. For this reason, CONTACT exhibition crates are not sealed.

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The following requirements for receiving exhibitions are explained: space, security, lighting, relative humidity and temperature (environment). Each exhibition has specific requirements dictated by its size and conservation concerns. When selecting an exhibition, be sure that all the requirements can be met. Read further for detailed information.

Space Requirements

Please note that the space requirement given in running metres/feet in this **Catalogue** is generally twice the total horizontal measurement of all works, frame to frame, and represents the approximate wall space required for the exhibition. Space required for three-dimensional works is given in square metres/feet. Since exhibition information is often printed up to three years in advance, actual requirements may not be available at time of printing. Updated information on actual space requirements will be sent to the participating galleries as soon as it is confirmed. When selecting an exhibition, please indicate on your **Booking Form/Exhibitions** the gallery space in which you plan to exhibit with its dimensions. This information assists us in future planning.

Security

Security requirements are directly related to the value and scale of the exhibition. To counter theft and vandalism, suitable mechanical devices for prevention, electronic devices for detection, central station monitoring and personal staff supervision are necessary. It is also understood that suitable safe practices for fire prevention, including detection devices, central station monitoring and non-damaging extinguishing methods will be employed.

Various requirements of security are as follows:

- a) Full gallery electronic alarm system
- b) In view of an attendant during open hours
- c) Periodic patrols by a responsible staff member to verify the status and condition of the exhibition
- d) Local police should be advised that a valuable exhibition is on the premises
- e) Safety tabs affixed to small works must be screwed to the wall
- f) Secure night locks on all doors and windows
- g) Additional security measures as recommended by the AGO

Lighting

The intensity or level of illumination permitted depends on the media, material and condition of the works to be exhibited, as listed below. However, for all

media, daylight should be eliminated from the exhibition areas.

a) High sensitivity to light – 50 lux (5 footcandles)

All materials or works of art primarily or partially composed of materials having a low tolerance for light, i.e. drawings, prints, watercolours, tinted or coloured photographs, oil or acrylic paintings on paper, textiles (including some paintings on canvas and certain organic materials with coloured surface or unstained bare wood).

b) High-medium sensitivity to light – 50–150 lux (5–15 footcandles)

Artworks composed of materials that are slightly more tolerant, but still not immune to light damage, i.e. photographs (silver gelatin), polychrome (gilt or oil-based coatings), contemporary installation works (mixed media or coloured surfaces), most organic carving materials (ivory, bone, antler, etc., provided that the surface has not been coloured). The actual level of illumination for works in this category depends upon their condition.

c) Medium sensitivity to light – 150 lux (15 footcandles)

Most paintings (oil on canvas or panel), contemporary paintings (with no restrictions), stained or finished wood.

d) Low sensitivity to light – 150–1000 lux (15–100 footcandles)

Artworks or materials that are able to tolerate much more light without negative side effects, i.e. stone, metal (bronze, steel, etc.), ceramic, glass, some types of contemporary installation materials (sand, wire mesh, rubber, plastic, etc.).

A light level of 50 lux may appear to be insufficient for viewing upon entering an exhibition space. It is easier, however, for the eye to adapt if light levels do not jump radically throughout an exhibition. Therefore, if possible, organize those works requiring lower light levels together to allow for greater ease for the viewer.

Light levels can be read by placing the light meter's sensor parallel to the picture plane and moving it horizontally and vertically across the surface to assure that the level is consistent. Care must be taken not to touch the surface, especially on unglazed works.

NOTE: Most light meters designed for cameras do not provide accurate readings in the lower range. For further information on meters designed for this purpose, contact the Head, Extension Services.

Relative Humidity Conditions

The maintenance of a stable relative humidity (RH) is crucial to the preservation of all artworks. Severe damage can be caused by sudden or frequent changes in RH, which result in expansion or contraction of absorbent materials. Furthermore, prolonged high RH levels can lead to mould growth on organic material and corrosion of metals, while prolonged dryness causes dessication and weakening of organic materials.

Borrowing institutions must be able to provide a stable RH of 45% year round, with daily fluctuations not exceeding $\pm 5\%$. A stable RH of 50% with daily fluctuations $\pm 3\%$ is also acceptable, providing a maximum

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GENERAL INFORMATION

53% RH is not exceeded. This will ensure that artworks in circulating exhibitions are exposed to the same conditions under which they are maintained at the Art Gallery of Ontario.

Temperature Conditions

A stable temperature is also important in the preservation of all artworks. Fluctuations of temperature immediately affect the relative humidity of the area, making maintenance of stable RH impossible. The acceptable temperature range for the display of most artworks is 20-22°C (68-72°F). Temperature and relative humidity should be carefully monitored. Further information and sources of monitors are available from the Head, Extension Services.

REMEMBER: WORKS OF ART IN ALL MEDIA ARE SUBJECT TO DAMAGE BY INCORRECT LIGHTING AND POOR TEMPERATURE AND RELATIVE HUMIDITY CONTROL.

Equipment for Loan

Some monitoring equipment for lighting, RH and temperature is available for loan. Contact the Administrative Assistant, Extension Services (416) 977-0414, ext. 232, for further information.

Installation Officers

Installation Officers regularly travel with our circulating exhibitions. By sending staff from the Art Gallery of Ontario, we are often in a better position to secure loans as part of our Extension program. It is the Installation Officer's responsibility to work with client gallery staff in unpacking the exhibition, completing the **Condition Report/Arrival**, designing the installation, installing the exhibition safely, facilitating appropriate lighting and photographing the installation for AGO records. The Installation Officer returns to the exhibiting centre to dismantle the exhibition, prepare the **Condition Report/Departure** and repack the exhibition for ongoing shipment.

Exhibiting Centre Staff Assistance

AGO Installation Officers often require assistance from your staff preparators for both installation and dismantling. The number of staff and the time required for assistance is specified in the **Exhibition Contract**. It is understood that the appropriate staff time will be scheduled for this period. The success of our circulating exhibition program is based upon the AGO working with your staff to achieve successful and efficient installation/dismantling within the given time period.

Gallery Space

It is understood that the hosting gallery will have cleared and prepared the designated gallery space by the time of arrival of the AGO Installation Officer.

NOTE: All works of art and display materials must have been removed; patching and painting of walls will have been completed.

Catalogues/Brochures, Posters

Details about catalogues and brochures and their suggested retail prices will be provided in the **Information Kit** two months in advance of the exhibition opening. Queries concerning additional orders of AGO exhibition catalogues (prices, discounts, etc.) can be

directed to the Assistant Buyer, AGO Book Shop, (416) 979-6609. To ensure that you receive your catalogues in time, place your order six weeks before the opening date of your exhibition. When posters are available, further information will be provided. These may be distributed free or sold at a price *not less than* that established by the Book Shop or Reproduction Shop at the Art Gallery of Ontario.

Catalogues and Audio-Visual Material

A specified number of catalogues/brochures are included in the exhibition fee. Additional copies can be ordered as per above. Videotapes are sometimes included as adjuncts to exhibitions. If costs are applicable, notice will be provided.

The **Audio-Visual Resource Guide**, produced in support of most exhibitions, provides research on available AV aids. Consult the **Resource Information** section for costs and sources.

Publicity/Credit Line

Acknowledgements to the Art Gallery of Ontario and to persons and institutions lending and sponsoring the exhibitions must be made in all publicity and promotional material, including newspaper/magazine advertisements, gallery bulletins, newsletters, press releases, educational materials, catalogues, posters, invitations and any other material produced in support of the exhibition. The credit line is specified on the Exhibition Contract.

An Information Kit will be sent two months in advance of the opening of the exhibition for use by the centre. Included are fully labelled **publicity photographs**, conditions for photographic duplication, a press release (if available) and a **Publicity and Attendance Report**. This report must be completed and forwarded to the Scheduling Coordinator, Extension Services, within one month of the close of the exhibition. If you plan to reproduce images on invitations or posters, please contact our office for high quality prints or transparencies. The AGO will furnish these at cost.

Copyright

Publicity photographs are supplied by the Art Gallery of Ontario in the Information Kit sent two months prior to the opening of the exhibition. All reproductions must be of the entire work of art, without cropping or any alteration by overprinting, superimposed imagery or coloured stock or inks. Specific permission must be obtained for a "detail" view, and the detail must be so identified in the title caption. Slides or photographs may not be taken of the works of art in the circulating exhibition without written permission from the Art Gallery of Ontario Extension Services, as the works are protected by copyright laws. Unless otherwise indicated, press photographs may be duplicated solely for publicity and press use for the duration of the exhibition venue, and all duplicate prints must be fully labelled, with complete identification and credits as specified on the label accompanying the original photographic material. Installation photographs may be taken in support of the promotion of the exhibition. For the safety of our works of art we ask you not to take lighting units, flashes or tripods into the galleries.

Film and television crews cannot film installations

GENERAL INFORMATION

of Art Gallery of Ontario exhibitions without the express permission of the Head, Extension Services. Be aware that there are copyright stipulations as well as security guidelines that must be met. If you anticipate this mode of media coverage, contact the Head, Extension Services, (416) 979-6605, in order to seek permission and further Security Guidelines.

Exhibiting Period

Exhibitions are generally offered for a four-to-six-week period. Dates on the **Confirmation of Booking** form are the official public opening and closing dates at your centre. (Note: these dates are often published in the exhibition catalogue.) Any changes in dates must be confirmed through the Scheduling Coordinator, Extension Services. Shipping is arranged in order to accommodate installation and dismantling. If the exhibition is held over beyond the specified closing date without permission from the Art Gallery of Ontario, an additional rental fee will be charged. If either delivery or pickup does not occur as scheduled, telephone the Scheduling Coordinator, Extension Services, (416) 979-6637.

Sales

Works may not be removed from the exhibition. The Art Gallery of Ontario receives no commission on sales of works of art. Any inquiries will be directed to the artist or lender.

Evaluation

An **Evaluation** form is included in the Information Kit. Please complete and forward this to the Scheduling Coordinator, Extension Services, within one month of the closing of the exhibition. This information assists us in improving our service.

Shipping

All shipping arrangements are made by the Art Gallery of Ontario. Client galleries will receive confirmation of pickup and delivery dates from the Scheduling Coordinator, Extension Services. Any requests for changes to the shipping arrangements are to be made through the Scheduling Coordinator. The shipping companies are not to be contacted directly. If changes are made by the client without the prior knowledge of the Art Gallery of Ontario, the AGO cannot take any responsibility for the shipment. It is the responsibility of the client gallery's staff to assist in and oversee the careful handling of art shipments by the shipping company's staff on behalf of the Art Gallery of Ontario.

Crate Specifications are included in your Information Kit, dispatched at least two months prior to opening date. Please check the Crate Specifications to establish the size of the shipment. Information published in the Catalogue of Extension Services often changes, since it is published two to three years ahead.

ANY CONCERNS REGARDING THE HANDLING OF SHIPMENTS, AS WELL AS DELAYS IN PICKUP OR DELIVERY, SHOULD BE REPORTED IMMEDIATELY TO THE SCHEDULING CO-ORDINATOR, EXTENSION SERVICES, (416) 979-6637.

Admission Charge

We recognize that it is the privilege of the exhibiting centre to establish its own admission policy. However, it should be understood that, due to the nature of the subsidies granted to the Art Gallery of Ontario Extension Services, no special surcharge is to be affixed for circulating exhibitions.

Exhibition Fee

The exhibition fee stated in the Catalogue reflects a portion of organizational costs and insurance in cases where loss or damage arise without fault or inattention on the part of the borrower. Costs for exhibitions designed for the national/international circuit include the exhibition fee plus a share of the shipping expenses, as well as customs and brokerage costs and security couriers where applicable. Exhibitions designed for national circulation have an exhibition fee that reflects the cost inherent in preparation for a national tour. Note that all exhibition fees are subject to G.S.T. A specified number of catalogues and/or posters is often included in the exhibition fee. The retail prices are provided in the Information Kit.

Cancellation

Notice of cancellation by the exhibiting centre must be received in writing at least two months in advance or the full exhibition fee will be charged.

BOOKING "ARTISTS WITH THEIR WORK" PROGRAMS

For information on how to book "Artists with Their Work" Programs, see the "Artists with Their Work" Program section in this catalogue or contact the Program Coordinator, "Artists with Their Work" Program, (416) 979-6638.

BOOKING OUTREACH ONTARIO/FESTIVAL PROGRAMS

As a participating agency of the Ministry of Culture and Communications' OUTREACH ONTARIO Program, the Art Gallery of Ontario Extension Services is able to provide exhibitions of either historical or contemporary art. These exhibitions may be developed in direct response to a community's request or may be drawn from the circulating exhibition program. Through its "Artists with Their Work" Program, the Art Gallery of Ontario can organize exhibitions and workshops in contemporary art media such as painting and drawing, printmaking, sculpture/installation, photography, performance, filmmaking and video. Speakers Service may be used to book lecturers who will speak on specified organized exhibitions or on more general topics. (Refer to the Speakers Service information in this catalogue.)

Programs are coordinated and developed in consultation with a festival organizing committee to suit individual community interests. Inquiries for OUTREACH ONTARIO/Festival events should be directed to the Program Coordinator, Art Gallery of Ontario, Extension Services, (416) 979-6638. For further information on the programs available from other provincial agencies through OUTREACH ONTARIO, refer to the **Resource Information** section of this Catalogue of Extension Services.

GENERAL INFORMATION

SPECIAL LOANS FROM THE COLLECTION OF THE ART GALLERY OF ONTARIO

Works from the Collection are available for loan to art galleries in the province of Ontario. Please direct inquiries in writing to the Director, Art Gallery of Ontario. A current **Standard Facilities Report** on your centre must be on file with Extension Services before a loan can be approved.

The Art Gallery of Ontario requires the following lead times for processing loans:

1 work	6 months
2-5 works	8 months
over 5 works	1 year

Costs associated with packing, crating, transportation, customs and brokerage shall be paid in full by the borrower. The borrower shall also take on financial responsibility for any framing, glazing and special conservation treatments necessitated by the loan.

For further information on the loan process, contact the Loans Coordinator, Registration, (416) 977-0414, ext. 241.

SHARED RESPONSIBILITIES

The continuing success of the Extension Services exhibition program has been built on the goodwill and co-operation of the exhibiting centres. As the exhibitions are in great demand, they often remain in circulation for up to 18 months after leaving the Art Gallery of Ontario. Careful and accurate condition reporting upon arrival and departure, the immediate reporting of any damage or changes in condition, careful unpacking and repacking and the prompt shipment of the exhibition to the next centre are each centre's vital contribution to the continued success of the program.

Never ship a damaged work of art to the next centre or attempt any sort of repair. It is essential to report any major changes, damage or missing items immediately to the Extension Services Department of the Art Gallery of Ontario at (416) 979-6637 or 979-6605. When problems do occur, they must be dealt with as quickly as possible to minimize the stress to the artwork and allow sufficient time to rectify the situation without disruption to the committed circuit.

Exhibitions that have Installation Officers accompanying them will arrive with sealed crates. Unpacking, installation, condition reporting, dismantle and repacking will be undertaken by these AGO staff members. With CONTACT exhibitions (or those that do not have Installation Officers accompanying them), please refer to the following instructions.

INSTRUCTIONS FOR BASIC CARE AND HANDLING

Climate Control

Crates containing works of art should always be unpacked, repacked and stored in conditions similar to those of the actual space used for exhibition. Before the works are unpacked the crates need to be left unopened in the new environment for at least 24 hours to allow the contents to adjust gradually to any difference in temperature or relative humidity. Crates and their contents must *never* be exposed to the elements or subjected to extreme temperature changes.

Unpacking

After the crates have had adequate time to acclimatize, take a few moments to inspect the exterior for signs of damage. Watch for loose and/or broken handles, loose and/or broken latches or evidence of rough handling. Make note of any problem and record the appropriate crate number on the condition report. Notify the Scheduling Coordinator, Extension Services, immediately in order that repairs may be arranged prior to the next shipping date.

If gloves have been provided in your **Information Kit**, please be sure to use them. They have been supplied to provide additional protection for the works. Wearing gloves (either cotton or in certain cases rubber) has been found to be an effective means to prevent unnecessary damage. Paper, wood and even stone will easily absorb dirt or oils from your hands. Metals of almost every type are more likely to show signs of corrosion in those areas that have been touched by unprotected hands. Your co-operation is very important.

As you begin to unpack be sure to check each work against the **Crate List** to ensure that all the components are present. For CONTACT Exhibitions the Crate List will be dispatched as part of your Information Kit,

as well as being placed in the Condition Report Book packed in the crates.

Pay special attention to how the works have been packed in each crate so that you are able to repack the works accordingly. Be sure to save and store all the packing material in its crate in the order in which it was removed. This will make the process of repacking much easier. *NOTE: Tray #1 will always be the last tray out and should be the first tray back in.*

Handle only one work at a time, using both hands. With framed works, use one hand on each side or one hand on the bottom and the other on the top. Never handle a frame by the top member without supporting the bottom. Failure to do so will eventually distort the top piece and weaken the mitres. Do not attempt to carry a work of art that is too large to be managed by one person.

It is always better to err on the safe side by taking time.

Works of art should be handled as little as possible. It is good practice to plan your route and know there will be a safe place to rest the work before you begin your move.

If you observe any damage or become concerned about the condition of a work or its frame, carefully put it aside and rest it horizontal/face-up. Record your observations on the **Condition Report/Arrival** and contact Extension Services immediately. Never open the frame or attempt any repairs.

Storage

Works of art should be placed on a padded surface to prevent damage by shock or slippage and to protect the frames. Store framed works of art back-to-back and face-to-face, using clean cardboard or similar material as a spacer. Be careful of the hardware on the back, as it can easily scratch the plexi or frame. When leaning a framed work against the wall or another frame, ensure that the work is placed in a stable position, with both top corners leaning firmly against the vertical surface.



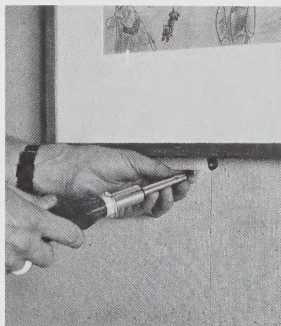
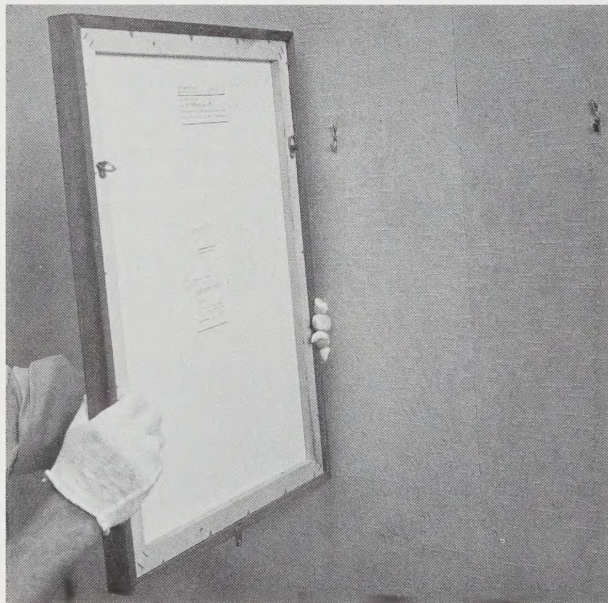
CARE AND HANDLING OF CIRCULATING EXHIBITIONS



In most cases the only means of support for works on paper is the thin paper hinges along the top edge. For this reason it is very important always to maintain the proper orientation when leaning or stacking framed works. The image should always remain upright (in the same direction) as hung on the wall.

Installation

Always install the works using the hanging devices provided. Do not change the hanging devices or relocate them. Take a moment to ensure that the hardware is in good condition and secure to the frame. Check the corners of the frames to ensure that the



joints are tightly fitted (this is especially important with metal frames). *Never use adhesive-tape picture hangers, because they don't hold safely.* Use either picture hooks or nails.

For security reasons, smaller works have been fitted with *Safety Tabs* that are to be screwed directly into the wall. Avoid hanging works of art in narrow passageways or in traffic areas that may present a danger to the works of art. Art works should not be placed in areas where they are likely to be subjected to drafts or extreme temperatures or humidity changes. **DAY-LIGHT MUST BE ELIMINATED.** The best source is incandescent (fluorescent light may be acceptable only if fitted with special ultraviolet filters). See exhibition listings for specific lighting requirements. Refer to the **Requirements for Booking Exhibitions** section for more information about light levels.

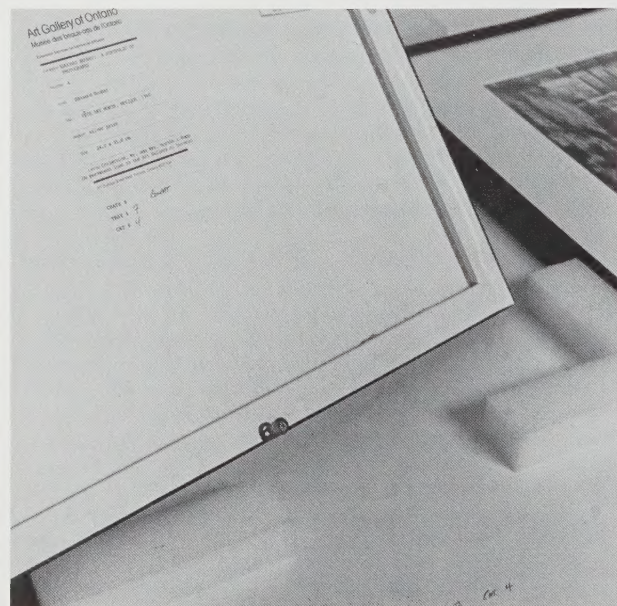
Cleaning

Never attempt to clean the actual surface of an artwork. If the plexi needs to be cleaned, use a good quality anti-static cleaner and a soft cloth. Apply a small amount of the cleaner to the cloth then carefully wipe the surface of the plexi to remove finger marks and dust. Never spray the cleaner directly on the plexi surface.

Repacking

Once again check each work against the **Crate List** to ensure that all the works are packed for shipment. Examine each work and record any damage or change in condition to the work or frame on the **Condition Report/Departure**. Note that the number on the back label of each work corresponds with the number on its appropriately labelled tray. Repack according to any special instructions affixed to the tray and/or crate (for example, FU/FACE UP or FD/FACE DOWN).

After all the works have been packed in their places, close the lid and ensure that all the latches are tightly secured. Remove the old shipping label from the exterior and affix the new label. New labels are provided in the **Information Kit**.





When the exhibition is being loaded for shipment, be very careful to ensure that the crates are handled and loaded into travelling positions that correspond to those indicated by the arrows on the crates. Improper orientation of crates in transit can cause serious damage. Your assistance is necessary to ensure that orientation is respected when crates are loaded.

Sculpture

Sculpture and three-dimensional works of art require special consideration in handling. Always wear the cotton or rubber gloves provided. The rubber gloves are necessary when handling surfaces that are slippery. Their use also prevents the transfer of oils or acids from your hands.

Support a sculpture from underneath, where possible, or by an area that is structurally sound. **NOTE:** *Very often the most obvious carrying points are the weakest.*

Crates are designed to give maximum support to the sculpture and must be repacked carefully. Please follow any **Special Packing Instructions** that are affixed to the interior of the crate.

NOTE: Often photographs are in place for easy reference. If any of the packing materials are damaged or missing, contact the Scheduling Co-ordinator, Extension Services, at (416) 979-6637.

Plexiglass Display Cases

Plexiglass display cases are easily cracked or damaged by incorrect or careless handling. As with works of art, do not attempt to move cases until your path is clear and you have established a location ahead of time. Avoid sliding any type of display unit on the floor. Carrying instead will eliminate unnecessary chips, scratches or cracks.

By the nature of the material, the joints are not strong. The surface of plexiglass is soft and scratches easily. When installing cases, be sure not to turn

screws too tightly, as the plexi will easily crack. Handle with care.

For further information regarding the care and handling of works of art, contact the Head, Extension Services, (416) 979-6605.

SUGGESTED READING LIST

Information on gallery standards and procedures and on the care and handling of works of art is contained in the publications outlined in the C.M.A. Book List, available from:

Canadian Museums Association
Training Resources Division
280 Metcalfe Street, Suite 400
Ottawa, Ontario K2P 1R7
(613) 233-5653

Museum and Archival Supplies Handbook. Toronto: Ontario Museum Association, George Brown House, 50 Baldwin Street, Toronto, Ontario M5T 1L4, (416) 348-8672.

Johnson, W. McAllister, and Frances K. Smith, (eds.). *Art Gallery Handbook*, Chapter 5. Toronto: Ontario Association of Art Galleries. 1982.

Publications available free of charge upon request from the Canadian Conservation Institute, Communications Canada, 1030 Innes Road, Ottawa, Ontario K1A 0M8:

Journals: Volumes 1, 3 and 4

Technical Bulletins: Volumes 1,2,3,4,5,7,8 and 10

CCI Notes:

Care of Collections – General Guidelines

The Museum Environment – Physical Factors

Ethnographic Materials

Leather, Skin and Fur

Metals

Paper and Books

Textiles and Fibre

Planning for Disaster Management

Other publications of particular interest are:

Doloff, Francis W., and Roy L. Perkinson, *How to Care for Works of Art on Paper*, Boston: Museum of Fine Arts, 1971.

Dudley, Dorothy, and Irma Wilkinson, et al. *Museum Registration Methods*, chapters 6 and 9 and article 3. Washington, D.C.: Smithsonian Institution, 1968.

Fine Arts Insurance: *A Handbook for Art Museums*, Chapters 5 and 6. Washington, D.C.: Association of American Art Museum Directors, 1979.

Johnson, E. Verner, and Joanne C. Horgan, *Museum Collection Storage*. UNESCO, Protection of the Cultural Heritage Technical Handbooks for Museums and Monuments, 1979.

Keck, Caroline K. *A Handbook on the Care of Paintings*. Nashville: 1965.

Keck, Caroline K., et al. *A Primer on Museum Security*. Cooperstown, N.Y.: 1966.

Keck, Caroline K. *Safeguarding Your Collection in Travel*, Nashville: 1970.

CARE AND HANDLING OF CIRCULATING EXHIBITIONS

The Organization of Museums. Paris: UNESCO Press, 1974.

Phillimore, Elizabeth (compiled by). *A Glossary of Terms Useful in Conservation*, Toronto: Royal Ontario Museum, 1976.

Pomerantz, Louis. *Is Your Contemporary Painting More Temporary Than You Think? Vital Technical Information for the Present Day Artist*. Chicago: 1962.

Stolow, Nathan. *Conservation Standards for Works of Art in Transit and on Exhibition*. Museum and Monuments XVII. Geneva: UNESCO, 1979.

Stolow, Nathan. *Conservation and Exhibitions*, Butterworths, 1987.

Stout, George L. *The Care of Pictures*, New York: Dover, 1975.

Thomson, Garry. *The Museum Environment*. London: IIC and Butterworths, 1978. (2nd ed. 1986).

Witteborg, Lothar P. *Good Show! A Practical Guide for Temporary Exhibitions*. Washington, D.C.: Smithsonian Institution Travelling Exhibition Service, 1981.

Through **Speakers Service**, Art Gallery of Ontario Extension Services expands the exhibition program by making various staff members and docents available to come to your community. The selected speaker can provide a walking tour through the AGO exhibition on view in your community and/or a slide-illustrated lecture on an AGO exhibition or a general art topic. Consider booking Speakers Service to address the subject of the many major exhibitions that are on view at the AGO prior to bringing an organized tour of your members to Toronto. Most Speakers Service events (tours or lectures) will run approximately 45 minutes to one hour.

The following subjects are those available at this time, but do not hesitate to request others. We encourage your assistance in expanding our list of subjects and potential formats to better suit your community's needs.

Talks Relating to Travelling Exhibitions

Auguste Bouquet and the Symbolism of *La Caricature*
Barbara Hepworth: Sculpture and Works on Paper
Confrontations of Form

Flights of Fancy – Kenojuak, Lucy, Pitaloosie (CONTACT exhibition 1990–91)

German Woodcut in the 20th Century

Impressionism and Its Context

Inquiries: Language in Art

The Lyrical Vision of Emil Carlsen (CONTACT exhibition 1991–92)

Robert Fones: A Selected Survey

SMS: A Collection of Original Multiples (CONTACT exhibition 1990–91)

Towards a Lyrical Abstraction: The Art of L.A.C. Panton
Victorian Magazine Illustrations: Selected Wood Engravings from the Garrow Collection (CONTACT exhibition 1990–91)

General Art Subjects

An Introduction to Art Criticism from Feminist Perspectives

Art is the Sign of the Times

The Art of Harold Town

Borduas et les Automatistes*

Canadian Art 1940–1980*

Canadian Watercolour Painting: A Painter's View

Connoisseurship

Contemporary Canadian Printmaking

Contemporary German Art

Contemporary Québec Artists*

Contemporary Toronto Artists*

Cubism

Development of Québec Art*

Development of Oil Painting: From Renaissance to the Present*

Early 20th Century Abstraction

English Countryhouse

Fakes and Forgeries

A Glimpse of Baroque Italy: Highlights of the AGO's Collection of "Seicento" Painting and Sculpture

Greenberg and Modernism

History of Watercolour Painting: A Painter's View

Impressionism and Post Impressionism

Impressionism: Painting and Music

Inspiration and Risk-taking: Following through on Intuition*

Investigating the Use of Appropriation in Contemporary Art

Line versus Colour: From Poussin to Picasso

Looking at Art: How to Use the Gallery

The Making of a Work of Art

The Marchesa Casati

Masterpieces of AGO Collection

New York as Art Capital

Nineteenth Century Art

Ontario Landscape Painting

Original Prints—How to Recognize Them and Other Issues

Permeable Border: Art of Canada and the U. S.

Picasso

Portraiture

Pre-Incan Ceramics and Weaving

Printmaking – Historical Views

Romanticism

Selected Topics in Modern Art (1800–1940)

Selected Topics in Prints

Seventeenth Century Art

Techniques of Printmaking

Twentieth Century Art

Understanding and Managing the Creative Process: Applying it to Everyday Living*

The Uses and Necessity of Art in the 1990s: Contemporary Symbols In and Out of Art*

Why Artists Make Prints

* These topics are offered in both English and French.

Talks Relating to Museum Studies

Audience Research: Concepts and Methodology

From the Greeks to the Guggenheims: The History of the Western Art Museum

Team-based Exhibit Development: Curatorial and Education Partnership

Talks and Workshops on Docent Training

Demonstration of Oil Painting Techniques

Docent Training for the Secondary School Level

Contemporary Printmaking

History of Printmaking

Learning to Look

Memory Training

Peer Evaluation

Presentation Skills

Techniques of Printmaking

Major Exhibitions at the Art Gallery of Ontario

Contemporary French Art (AGO dates: January 25–April 7, 1991)

Recent Contemporary Hungarian Art (October 17, 1991–January 2, 1992)

Reminder: Speakers Service is designed for the needs of our clients. We are most interested in offering talks/lectures/walking tours on subjects of particular interest to your audiences. We invite you to suggest topics that would best serve your community.

Community Responsibilities

When requesting a **Speakers Service** event, complete the **Booking Form/Speakers Service**, selecting or suggesting the subject and the format (walking tour, lecture/lecture series) with preferred dates, and forward it to the Administrative Assistant, Extension Services. *It is the hosting centre's responsibility to appropriately advertise the event in order to assure a minimum required audience of 15.* If a lecture is requested, adequate space, as well as specific equipment needs, must be arranged. In addition, we request that our **Evaluation Form/Speakers Service** be completed to assist us in improving this specialized service.

The cost to the community is a flat fee of \$150.00 per exhibition walking tour/lecture. Speakers Service events should be requested at least two months in advance. Similarly, cancellations must be received two weeks in advance, or the full fee will be charged to compensate the speaker for lost preparation time.

Art Gallery of Ontario Extension Services Responsibilities

Upon receipt of your **Booking Form/Speakers Service**, all arrangements will be made with the participating speaker. The Administrative Assistant, Extension Services, will act as the liaison between the community and the speaker. All transit arrangements will be undertaken from this office, and all additional costs, such as hotel, meals, slide duplication, etc., will be borne by AGO Extension Services.

Speakers Available

Christine Boyanoski, Assistant Curator, Canadian Historical Art

Janet Brooke, Curator, European Painting and Sculpture

Millie Chen, Studio Visit Artist, Anne Tanenbaum Gallery School

Moir Clark, Studio Instructor – Printmaking, Anne Tanenbaum Gallery School

Barry Coombs, Studio Instructor – Watercolour, Anne Tanenbaum Gallery School

Robert Fones, Artist

Peter Gale, Head, Exhibit Interpretation and Programming

Sheila Greenspan, Head, Education Services

Dahn Hiuni, Education Officer, Young Adults Programs

Hilary Inwood, Education Officer, Exhibit Interpretation and Programming

Serena Keshavjee, Guest Curator, Prints and Drawings

Elisabeth Khera, Education Officer, Young Adults Programs

Colette Laliberté, Education Officer, Young Adults Programs

Arya Lavallée, Education Officer, Elementary Programs

Nancy Minty, Assistant Curator, European Painting and Sculpture

Michael Parke-Taylor, Assistant Curator, Prints and Drawings

Christina Ritchie, Assistant Curator, International Contemporary Art

Pat Sullivan, Education Officer, Young Adults Programs, Gallery Tours and School Programs

David Wistow, Education Officer, Exhibit Interpretation and Programming

Douglas Worts, Education Officer, Exhibit Interpretation and Programming

Robert Wuetherick, Docent, Adult Touring Programs

Norman Zepp, Curator, Inuit Art

For several years, the Art Gallery of Ontario has offered an informal advisory service to centres within the province. As a result of the demand for this service, it has now become established as a program of Extension Services. Although most requests relate to technical concerns, advice and consultation are also available in the areas of administration, funding sources, budgeting, programming and board/staff relationships.

The **Advisory Service** is carried out on an individual basis. Inquiries regarding technical matters should be made in writing and should include a description of the project indicating the type of information required. Questions may be answered by telephone or correspondence, or, if necessary, the appropriate staff member may travel to your community to visit the space under study. Topics on which advice or information is given include:

1. Museum/gallery standards in the areas of lighting, climate control, care and handling, security and fire protection.
2. Methods and techniques of crate design and construction, mat cutting and hinging, framing, display assembly, installation and lighting of works of art.
3. Design of exhibition galleries and support spaces including technical criteria.
4. Sources of materials and services.

The Advisory Service can also assist in the training of your technical staff either at your centre or at the Art Gallery of Ontario. In addition, when a centre first books a travelling exhibition, an Installation Officer can visit your community to assist with the installation and to advise on proper care and handling techniques. Contact the Head, Extension Services, in writing to make specific arrangements.

CATALOGUE OF EXTENSION SERVICES 1990

Circulating Exhibitions
"Artists with their Work"
Speakers Service
Advisory Service

Resource Information
Granting Agencies
Program Sources

**Art Gallery of Ontario
Extension Services**
317 Dundas Street West
Toronto, Ontario
M5T 1G4
(416) 977-0414

The Art Gallery of Ontario is generously funded by the Ontario Ministry of Culture and Communications. Additional financial support is received from the Municipality of Metropolitan Toronto – Cultural Affairs Division, Communications Canada and the Canada Council.

Front Cover

Nicholas Ikkuti (Canadian: Inuit, Rankin Inlet, b. 1920), *Shaman with Fox Helping Spirit*, c. 1968; grey stone, 12.1 x 10.1 x 5.0 cm. Collection Art Gallery of Ontario; the Williamson Collection of Inuit Sculpture.

LIST OF EXHIBITIONS IN ALPHABETICAL ORDER

Anne Langton, Gentlewoman Artist

Aspects of Impressionism (working title)

Auguste Bouquet and the Symbolism of *La Caricature* (working title)

Barbara Hepworth: Sculpture and Works on Paper (working title)

Bertram Brooker: Progression (AGO COLLECTION IN FOCUS)

Boris Anisfeld "Fantast-Mystic": Twelve Russian Paintings from the Collection of Joey and Toby Tanenbaum (previously listed as *Boris Anisfeld*)

Canadian Art and Mexico (working title)

Confrontations of Form

Contemporary French Art (working title)

The Dada Period in Cologne: Selections from the Fick-Eggert Collection

Flights of Fancy – Kenojuak Ashevak, Lucy Qinnuayuk, Pitaloosie Saila (CONTACT exhibition)

For the Record: Ontario Women Graduates in Architecture 1920–1960

4 hours and 38 minutes: Videotapes by Lisa Steele and Kim Tomczak

A Fraser Elliott Foundation Canadian Contemporary Exhibition (previously listed as *Lisa Steele and Kim Tomczak: Collaborations*)

French Nineteenth-Century Prints from the Dales Collection (working title)

Gerhard Richter: Helga Matura (AGO COLLECTION IN FOCUS)

German Woodcut in the 20th Century

The Group of Seven: Selected Watercolours, Drawings, and Prints from the Collection of the Art Gallery of Ontario

Hannah Höch 1889–1978: Collages (previously listed as *Hannah Höch – Collages*)

The Historic Period in Canadian Inuit Art (working title)

Inquiries: Language in Art (working title)

In the Name of Art, In the Name of Science: Considerations of Conservation (working title)

Jacques Lipchitz: A Life in Sculpture

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ACKNOWLEDGEMENTS

The programs and exhibitions of Extension Services are made possible through the assistance and support of many different individuals, organizations and institutions. We are grateful to the Ontario Ministry of Culture and Communications, the Museum Assistance Program of the Department of Communications and The Canada Council for their financial assistance, as well as their ongoing co-operation on an informal basis.

The generosity of many public and private galleries, collectors and artists in loaning their works is also greatly appreciated. A program of the nature and scope of Extension Services would not be possible without the assistance and direct involvement of departments throughout the Art Gallery of Ontario, nor without the commitment and dedication of the staff of the Extension Services.

Association Française d'Action Artistique, Paris,
France

The Canada Council, Ottawa

Canadian Filmmakers Distribution Centre, Toronto

Carmen Lamanna Gallery, Toronto

Cultural Affairs Division, Department of External
Affairs, Ottawa

Fraser Elliott Foundation

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Henry Moore Foundation, London, England

Imperial Life Assurance Company of Canada

The Institute for Foreign Cultural Relations, Stuttgart

Joseph and Gillian Fodor, Toronto

Marlborough International Fine Art AG, Liechtenstein

National Gallery of Canada, Ottawa

Ontario Arts Council, Toronto

Ontario Association of Art Galleries, Toronto

OUTREACH ONTARIO, Ministry of Culture and
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Robins, Appleby & Taub, Toronto

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University of Toronto, School of Architecture, Toronto

Vancouver Art Gallery

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Winnipeg Art Gallery

December 16–February 11, 1990

Boris Anisfeld, "Fantast-Mystic": Twelve Russian Paintings from the Collection of Joey and Toby Tanenbaum

Art Gallery St. Thomas-Elgin, St.

Thomas

December 22–January 21, 1990

FOREWORD

In this **Catalogue of Extension Services** we are delighted to introduce programs commencing in 1991/92 that have been designated as celebrating the 25th anniversary of the Art Gallery of Ontario. There are seven exhibitions (one exhibition from each curatorial discipline) reflecting our collecting and exhibiting activities. Please note that these exhibitions are marked accordingly. Their circuits will run from late 1991 through 1993. We look forward to sharing these exhibitions and celebrating our anniversary with our provincial clients.

During the past year the AGO has established a curatorial department of Inuit art to accurately reflect our commitment to our growing Inuit collection. We can look forward to the inclusion of exhibitions drawn from this discipline as part of our annual circulating exhibition program.

With our desire to share our collection, we have found over the past few years that the insurance values for circulating exhibitions have escalated as a reflection of the art market. As a result, starting in January 1990 we will be requesting a **Certificate of Insur-**

ance from galleries hosting exhibitions valued at \$250,000 or more. Since this is often the practice with individual loans, I trust our requests will be easily met. I thank you in advance for your co-operation.

As a follow-up to last year's introduction of the **Exhibition Contract**, we are now dispatching an **Evaluation Form** that allows for a formal response from our clients on all aspects of booking and hosting an AGO circulating exhibition. We have found the information received to date extremely useful in helping us provide better service and will consider all your comments.

This past year has been a successful one. With the strong partnership we share with our sister institutions, we have been able to send more of our in-house programs on the road. I thank you for your assistance and comments, which have continually strengthened our presence outside of Toronto.

Glenda Milrod

Head, Extension Services

PERSONNEL

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Installation Officer

Curtis Strilchuk
Installation Officer

Veronica Cizmar
Secretary



Back Row: L to R: Marcie Lawrence, Sharon Gaum-Kuchar, Tim Hardacre, Glenda Milrod, May Wong
Front Row: L to R: Veronica Cizmar, Curtis Strilchuk

GENERAL INFORMATION

In order to provide better service, we ask that careful attention be given to the following information.

PROGRAM PUBLICATIONS AND CONTACTS

The **Catalogue of Extension Services** is published annually in January. All exhibition plans established prior to printing are published in the **Catalogue**. Exhibition information is published 18 to 24 months in advance of circulation dates to provide our clients with adequate lead time for exhibition planning.

Each **Exhibition Sheet** includes the following information:

- general essay
- scope of circuit (provincial/national)
- space requirement
- exhibition fee
- publication information
- dates available for circulation
- security requirements
- lighting requirements
- temperature and relative humidity requirements

Information published in the **Catalogue of Extension Services** often changes, since it is published so far in advance.

For those exhibitions that are fully booked at the time of publication, the established itinerary is printed on the exhibition sheet for reference. Be aware that cancellations do occur. Therefore, register with the Scheduling Coordinator your interest in any exhibition so that in the event of a cancellation or schedule change your booking may be secured.

The **Catalogue of Extension Services** offers a broad range of exhibitions to an equally broad range of centres. Information on the requirements for each exhibition is included with the description to facilitate the centre's choice and to increase the centre's awareness of the basic care and handling of works of art. For further information on these subjects, please refer to the reading list in the **Care and Handling of Exhibits** section, which follows.

Between annual printings of the **Catalogue of Extension Services**, we publish the **Extension Services Newsletter**, which announces updated exhibition information for provincial clients. CONTACT exhibitions, a provincial program, are also published in the **Newsletter**. For further information, contact the Scheduling Coordinator, Extension Services, (416) 979-6637.

Contact the Program Coordinator, Extension Services, (416) 979-6638, for an **"Artists with their Work" Catalogue** and to book **"Artists with their Work"** exhibitions and workshops. Please note that this program is available only in Ontario (see the "Artists with their Work" section for more details).

We also offer a **Speakers Service** for our provincial clients. AGO staff will travel to your centre to provide a walking tour/lecture on circulating exhibitions or a related art topic (see the **Speakers Service** section for details and specific subjects). Contact the Administrative Assistant, Extension Services, (416) 977-0414, ext. 232, to book **Speakers Service**.

Many regional centres offer excellent extension programs directed toward the smaller centres in their area. Many of these extension departments publish information on their circulating exhibitions. For other program possibilities, refer to the **Program Sources**

list in the **Resource Information** section of the **Catalogue of Extension Services** or contact the Art Gallery of Ontario's Extension Services for further information.

BOOKING EXHIBITIONS

Standard Facilities Report

Extension Services maintains current information on all client galleries. If you are a new client or have been inactive for five years, it will be necessary to fill out or update a confidential **Standard Facilities Report** for our reference. If necessary, arrangements can be made for an Art Gallery of Ontario staff member to assess your facilities.

NOTE: Changes to your physical plant must be reported to Extension Services in order for us to be fully informed and prepared for future installations.

Booking Form/Exhibitions

When selecting an exhibition, read the description carefully, including the space, security and environmental requirements. Upon receipt of our annual **Catalogue of Extension Services** and subsequent **Newsletter**, complete the **Booking Form/Exhibitions** and forward it to the Scheduling Coordinator, Extension Services. Provide alternate exhibition dates to ensure that your request will be confirmed. If a special opening is planned, please state the time of day it will commence. State also your plans for any special events prior to the public opening. By having this information ahead of time, we can accommodate your needs when scheduling our installation periods. Please state on your **Booking Form/Exhibitions** which gallery space will be used to exhibit and provide the gallery dimensions for our reference.

Confirmation of Booking Form

Once the itinerary is established, you will receive a **Confirmation of Booking** form that will specify the following information:

- the exhibiting gallery
- space required
- exhibition dates
- installation/dismantling periods
- exhibition fee
- shipping costs (if applicable)
- special requirements

Check details upon receipt. Any discrepancies must be reported to the Scheduling Coordinator immediately to facilitate changes.

Due to the increased number of requests for booking, each centre may book up to a maximum of five exhibitions (inclusive of "Artists with their Work" exhibitions/screenings) in a one-year period from April to March (the Art Gallery of Ontario's fiscal year).

Exhibition Contract

An **Exhibition Contract** will be sent to you three months prior to your opening date. This contract will reflect the final arrangements and details following the **Confirmation of Booking** form, plus the following information:

- staff assistance required
- graphic support details

GENERAL INFORMATION

insurance value
credit line
conditions of rental (on reverse)

Information Kits

Information Kits are sent to client galleries two months in advance of the official opening date of an exhibition. Contents of the **Information Kits** are as follows:

Catalogues/Brochures

Includes: suggested retail prices

Check List

Includes:
Contents of the exhibition
Total insurance value
Special installation instructions

Condition Report/Arrival *

Condition Report/Departure *

Crate List *

Includes: special packing instructions

Crate Specifications

Evaluation

Invoice

Itinerary

Poster (if available)

Includes: suggested retail prices

Press Releases (if available)

Publicity and Attendance Report

Publicity Photographs

Four to 10 black-and-white photographs, labelled with appropriate captions

Shipping Labels

Wall Labels *

White Gloves/Rubber Gloves *

To be worn while handling artwork during installation

* These items are not included for exhibitions that are to be accompanied by an Installation Officer.

Conditions of Rental

A work of art must be treated with care. Exhibiting centres are responsible for protecting and handling material entrusted to them for exhibitions and must carefully follow all directions for unpacking, handling and repacking. Exhibitions are curated for presentation in their entirety. *Additions and deletions are not permitted without permission from the Head, Extension Services.*

When Installation Officers do *not* accompany the exhibition it is agreed that the client gallery will host the exhibition for an established period and ready the exhibition for shipment to the next centre. Upon this agreement, the exhibiting centre assumes responsibility for the care of the exhibition. It is understood that the centre will follow unpacking and repacking instructions, fulfill installation requirements, complete the **Condition Report/Arrival** and confirm the **Check List** and **Crate List** upon arrival. (Upon arrival, crates

and their contents must be allowed a minimum 24-hour acclimatization period to adjust to the environment of the gallery before they are opened). Upon departure, the exhibiting centre will complete the **Condition Report/Departure**, the **Publicity and Attendance Report** and the **Evaluation** and confirm the **Check List** and repack according to the **Crate List**.

Please note that when Installation Officers do not accompany the exhibition (e.g. CONTACT exhibitions), the **Condition Report/Arrival** and **Condition Report/Departure** must be completed by the hosting gallery's staff and forwarded to the Scheduling Coordinator, Extension Services, within one week of arrival or departure.

Any radical changes in condition must be reported immediately to the Scheduling Coordinator, Extension Services, (416) 979-6637. No repairs are to be implemented without the express permission of the Art Gallery of Ontario Extension Services.

The gallery space in which the exhibition is being housed must be for the exclusive use of the AGO exhibition and free from any activities involving **smoking, eating or drinking**.

When Installation Officers *do* accompany the exhibition, please read the sections in the General Information titled **Installation Officers, Exhibiting Centre Staff Assistance** and **Gallery Space**.

Insurance and Protection

The Art Gallery of Ontario Extension Services limits the privilege of borrowing to those institutions that maintain a good record in handling exhibitions.

All of the exhibitions are covered by an "all risk" insurance policy while in transit and on display. However, if Extension Services has reason to believe that the Exhibiting Centre is guilty of negligence in not providing adequate protection against fire, theft and damage or of negligence in packing, disregarding instructions or not reporting damage immediately, the exhibiting centre may be held responsible for claims resulting from damage or loss. Therefore, it is essential that the exhibiting centre carry insurance to cover legal liability. *All damage must be reported immediately to the Scheduling Coordinator, Art Gallery of Ontario Extension Services, (416) 979-6637.* For exhibitions valued at \$250,000 or above, please provide the AGO with a Certificate of Insurance issued by your insurers indicating "all risks" coverage for the works while on your premises (with appropriate list of works, their values and the title and dates for your exhibition). The certificate must also name the AGO as an additional insured.

The AGO seals its circulating exhibition crates to deny unauthorized personnel access. **DO NOT BREAK THE SEALS.** Since crates will be sealed before shipment and opened upon arrival at the next venue by authorized AGO staff, the receiving centre is relieved of potential responsibility for damage that may have transpired in transit. AGO staff do not accompany CONTACT exhibitions. Therefore, it is the responsibility of CONTACT clients to complete a condition report upon arrival to determine whether damage has occurred in transit. For this reason, CONTACT exhibition crates are not sealed.

REQUIREMENTS FOR BOOKING EXHIBITIONS

The following requirements for receiving exhibitions are explained: space, security, lighting, relative humidity and temperature (environment). Each exhibition has specific requirements dictated by its size and conservation concerns. When selecting an exhibition, be sure that all the requirements can be met. Read further for detailed information.

Space Requirements

Please note that the space requirement given in running metres/feet in the **Catalogue** is simply twice the total horizontal measurement of all works, frame to frame, and represents the approximate wall space required for the exhibition. Space required for three-dimensional works is given in square metres/feet. Since exhibition information is often printed up to three years in advance, actual requirements may not be available at time of printing. Updated information on actual space requirements will be sent to the participating galleries as soon as it is confirmed. When selecting an exhibition, please indicate on your **Booking Form/Exhibitions** the gallery space in which you plan to exhibit with its dimensions. This information assists us in future planning.

Security

Security requirements are directly related to the value and scale of the exhibition. To counter theft and vandalism, suitable mechanical devices for prevention, electronic devices for detection, central station monitoring and personal staff supervision are necessary. It is also understood that suitable safe practices for fire prevention including detection devices, central station monitoring and nondamaging extinguishing methods will be employed.

Various requirements of security are as follows:

- a) Full gallery electronic alarm system
- b) In view of an attendant during open hours
- c) Periodic patrols by a responsible staff member to verify the status and condition of the exhibition
- d) Local police should be advised that a valuable exhibition is on the premises
- e) Safety tabs affixed to small works must be screwed to the wall
- f) Secure night locks on all doors and windows
- g) Additional security measures as recommended by the AGO

Lighting

The intensity or level of illumination permitted depends on the media, material and condition of the works to be exhibited, as listed below. However, *for all media, daylight should be eliminated from the exhibition areas.*

- a) *High sensitivity to light – 50 lux (5 footcandles)*
All materials or works of art primarily or partially composed of materials having a low tolerance for light, i.e. drawings, prints, watercolours, tinted or coloured photographs, oil or acrylic paintings on paper, textiles (including some paintings on canvas and certain organic materials with coloured surface or unstained bare wood).

- b) *High-Medium sensitivity to light – 50–150 lux (5–15 footcandles)*

Artworks composed of materials that are slightly more tolerant, but still not immune to light damage, i.e. photographs (silver gelatin), polychrome (gilt or oil-based coatings), contemporary installation works (mixed media or coloured surfaces), most organic carving materials (ivory, bone, antler, etc., provided that the surface has not been coloured). *The actual level of illumination for works in this category is dependent upon their condition.*

- c) *Medium sensitivity to light – 150 lux (15 footcandles)*
Most paintings (oil on canvas or panel), contemporary paintings (with no restrictions), stained or finished wood.

- d) *Low sensitivity to light – 150–1000 lux (15–100 footcandles)*

Artworks or materials that are able to tolerate much more light without negative side effects, i.e. stone, metal (bronze, steel, etc.), ceramic, glass, some types of contemporary installation materials (sand, wire mesh, rubber, plastic, etc.).

A light level of 50 lux may appear to be insufficient for viewing upon entering an exhibition space. It is easier, however, for the eye to adapt if light levels do not jump radically throughout an exhibition. Therefore, if possible, organize those works requiring lower light levels together to allow for greater ease for the viewer.

Light levels can be read by placing the light meter's sensor parallel to the picture plane and moving it horizontally and vertically across the surface to assure that the level is consistent. Care must be taken not to touch the surface, especially on unglazed works.

NOTE: Most light meters designed for cameras do not provide accurate readings in the lower range. For further information on meters designed for this purpose, contact the Head, Extension Services.

Relative Humidity Control

The maintenance of a stable relative humidity (RH) is crucial to the preservation of all artworks. Severe damage can be caused by sudden or frequent changes in RH, which result in expansion or contraction of absorbent materials. Furthermore, prolonged high RH levels can lead to mould growth on organic material and corrosion of metals, while prolonged dryness causes dessication and weakening of organic materials.

The optimum condition for most materials is a norm of 50% RH with daily fluctuations not exceeding $\pm 3\%$.

Temperature Control

A stable temperature is also important in the preservation of all artworks. Fluctuations of temperature immediately affect the relative humidity of the area, making maintenance of stable RH impossible. The acceptable temperature range for the display of most artworks is 20–22°C (68–72°F). Temperature and relative humidity should be carefully monitored. Further information and sources of monitors are available from the Head, Extension Services.

REMEMBER: WORKS OF ART IN ALL MEDIA ARE SUBJECT TO DAMAGE BY INCORRECT LIGHTING AND POOR TEMPERATURE AND RELATIVE HUMIDITY CONTROL.

GENERAL INFORMATION

Installation Officers

Installation Officers regularly travel with our circulating exhibitions. By sending staff from the Art Gallery of Ontario, we are often in a better position to secure loans as part of our Extension program. It is the Installation Officer's responsibility to work with client gallery staff in unpacking the exhibition, completing the **Condition Report/Arrival**, designing the installation, installing the installation safely, facilitating appropriate lighting and photographing the installation for AGO records. The Installation Officer returns to the exhibiting centre to dismantle the exhibition, prepare the **Condition Report/Departure** and repack the exhibition for ongoing shipment.

Exhibiting Centre Staff Assistance

AGO Installation Officers often require assistance from your staff preparators for both installation and dismantling. The number of staff and the time required for assistance is specified in the **Exhibition Contract**. It is understood that the appropriate staff time will be scheduled for this period. The success of our circulating exhibition program is based upon the AGO working with your staff to achieve successful and efficient installation/dismantlings within the given time period.

Gallery Space

It is understood that the hosting gallery will have cleared and prepared the designated gallery space by the time of arrival of the AGO Installation Officer.

NOTE: All works of art must have been removed; patching and painting of walls will have been completed.

Catalogues/Brochures, Posters

Details about catalogues and brochures and their suggested retail prices will be provided in the **Information Kit** two months in advance of the exhibition opening. Queries concerning additional orders of AGO exhibition catalogues (prices, discounts, etc.) can be directed to the Assistant Buyer, AGO Book Shop, (416) 979-6609. To ensure that you receive your catalogues in time, place your order six weeks before the opening date of your exhibition. When posters are available, further information will be provided.

Catalogues and Audio-Visual Material

When catalogues, brochures, posters, films, slides or videotapes are included as adjuncts to an exhibition, their costs are generally absorbed by the Art Gallery of Ontario.

Publicity/Credit Line

Acknowledgements to the Art Gallery of Ontario and to persons and institutions lending and sponsoring the exhibitions *must* be made in all publicity and promotional material, including newspaper/magazine advertisements, gallery bulletins, newsletters, press releases, educational materials, catalogues, posters, invitations and any other material produced in support of the exhibition. The credit line is specified on the **Exhibition Contract**.

An **Information Kit** will be sent two months in advance of the opening of the exhibition for use by the centre. Included are fully labelled publicity photographs, conditions for photographic duplication, a

press release (if available) and a **Publicity and Attendance Report**. This report must be completed and forwarded to the Scheduling Coordinator, Extension Services, within one month of the close of the exhibition.

Copyright

Publicity photographs are supplied by the Art Gallery of Ontario in the **Information Kit** sent two months prior to the opening of the exhibition. All reproductions must be of the entire work of art, without cropping or any alteration by overprinting, superimposed imagery or coloured stock or inks. Specific permission must be obtained for a "detail" view, and the detail must be so identified in the title caption. Slides or photographs may not be taken of the works of art in the circulating exhibitions without written permission from Art Gallery of Ontario Extension Services, as the works are protected by copyright laws. Unless otherwise indicated, press photographs may be duplicated solely for publicity and press use for the duration of the exhibition venue, and all duplicate prints must be fully labelled, with complete identification and credits as specified on the label accompanying the original photographic material. Installation photographs may be taken in support of the promotion of the exhibition. For the safety of our works of art we ask you not to take lighting units, flashes or tripods into the galleries.

Film and television crews cannot film installations of Art Gallery of Ontario exhibitions without the express permission of the Head, Extension Services. Be aware that there are copyright stipulations, as well as security guidelines that must be met. If you anticipate this mode of media coverage, contact the Head, Extension Services, (416) 979-6605, in order to seek permission and further Security Guidelines.

Exhibiting Period

Exhibitions are generally offered for a four-to-six-week period. Dates on the **Confirmation of Booking** form are the official public opening and closing dates at your centre. (Note: these dates are often published in the exhibition catalogue.) Any changes in dates must be confirmed through the Scheduling Coordinator, Extension Services. Shipping is arranged in order to accommodate installation and dismantling. If the exhibition is held over beyond the specified closing date without permission from the Art Gallery of Ontario, an additional rental fee will be charged. If either delivery or pickup does not occur as scheduled, telephone the Scheduling Coordinator, Extension Services, (416) 979-6637.

Sales

Works may not be removed from the exhibition. The Art Gallery of Ontario receives no commission on sales of works of art. Any inquiries will be directed to the artist or lender.

Evaluation

An **Evaluation Form** is included in the **Information Kit**. Please complete and forward this to the Scheduling Coordinator, Extension Services, within one month of the closing of the exhibition. This information assists us in improving our service.

Shipping

All shipping arrangements are made by the Art Gallery of Ontario. Client galleries will receive confirmation of pickup and delivery dates from the Scheduling Coordinator, Extension Services. Any requests for changes to the shipping arrangements are to be made through the Scheduling Coordinator. The shipping companies are not to be contacted directly. If changes are made by the client without the prior knowledge of the Art Gallery of Ontario, the AGO cannot take any responsibility for the shipment. It is the responsibility of the client gallery's staff to assist in and oversee the careful handling of art shipments by the shipping company's staff on behalf of the Art Gallery of Ontario.

Crate Specifications are included in your **Information Kit**, dispatched two months prior to opening date. Please check the Crate Specifications to establish the size of the shipment. Information published in the **Catalogue of Extension Services** often changes, since it is published two to three years ahead.

ANY CONCERNS REGARDING THE HANDLING OF SHIPMENTS, AS WELL AS DELAYS IN PICKUP OR DELIVERY, SHOULD BE REPORTED IMMEDIATELY TO THE SCHEDULING CO-ORDINATOR, EXTENSION SERVICES, (416) 979-6637.

Admission Charge

We recognize that it is the privilege of the exhibiting centre to establish its own admission policy. However, it should be understood that, due to the nature of the subsidies granted to Art Gallery of Ontario Extension Services, no special surcharge is to be affixed for travelling exhibitions.

Exhibition Fee

The exhibition fee stated in the **Catalogue** reflects a portion of organizational costs and insurance in cases where loss or damage arise without fault or inattention on the part of the borrower. Costs for exhibitions designed for the national/international circuit include the exhibition fee *plus* a share of the shipping expenses, as well as customs and brokerage costs where applicable. Exhibitions designed for national circulation have an exhibition fee that reflects the cost inherent in preparation for a national tour. A specified number of catalogues and/or posters is often included in the exhibition fee. These may be distributed by the centre free of charge or sold at a price *not less than* that established by the Book Shop and the Reproduction Shop at the Art Gallery of Ontario. The retail prices are provided in the **Information Kit**.

Cancellation

Notice of cancellation by the exhibiting centre must be received in writing at least two months in advance or the full exhibition fee will be charged.

BOOKING "ARTISTS WITH THEIR WORK" PROGRAMS

For information on how to book "Artists with their Work" programs, see the "Artists with their Work" section in this catalogue or contact the Program Coordinator, "Artists with their Work," (416) 979-6638.

BOOKING OUTREACH ONTARIO/FESTIVAL PROGRAMS

As a participating agency of the Ministry of Culture and Communications' **OUTREACH ONTARIO** Program, Art Gallery of Ontario Extension Services is able to provide exhibitions of either historical or contemporary art. These exhibitions may be developed in direct response to a community's request or may be drawn from the circulating exhibition program. Through its **"Artists with their Work"** Program, the Art Gallery of Ontario can organize exhibitions and workshops in contemporary art media such as painting and drawing, printmaking, sculpture/installation, photography, performance, filmmaking and video. The **Speakers Service** may be used to book lecturers who will speak on specified organized exhibitions or on more general topics. (Refer to the **Speakers Service** information in this catalogue).

Programs are co-ordinated and developed in consultation with a festival organizing committee to suit individual community interests. Inquiries for **OUTREACH ONTARIO/Festival** events should be directed to the Program Coordinator, Art Gallery of Ontario Extension Services, (416) 979-6638. For further information on the programs available from other provincial agencies through **OUTREACH ONTARIO**, refer to the **Resource Information** section of this **Catalogue of Extension Services**.

SPECIAL LOANS FROM THE COLLECTION OF THE ART GALLERY OF ONTARIO

Works from the Collection are available for loan to art galleries in the province of Ontario. Please direct inquiries in writing to the Director, Art Gallery of Ontario. A current **Standard Facilities Report** on your centre must be on file with Extension Services before a loan can be approved.

The Art Gallery of Ontario requires the following lead times for processing loans:

1 work	6 months
2-5 works	8 months
over 5 works	1 year

Costs associated with packing, crating, transportation, customs and brokerage shall be paid in full by the borrower. The borrower shall also take on financial responsibility for any framing, glazing and special conservation treatments necessitated by the loan.

For further information on the loan process, contact the Loans Coordinator, Registration, (416) 977-0414, ext. 241.

SHARED RESPONSIBILITIES

The success of the Extension Services continuing exhibition program has been built on the goodwill and co-operation of the exhibiting centres. As the exhibitions are in great demand, they often remain in circulation for up to 18 months after leaving the Art Gallery of Ontario. Careful and accurate condition reporting upon both arrival and departure, the immediate reporting of any damages or changes in condition, careful unpacking and packing and the prompt shipment of the exhibition to the next centre are each centre's vital contribution to the continued success of the program.

Never ship a damaged work of art to the next centre or attempt any repairs. It is essential to report any major changes in condition, damage or missing items *immediately* to the Extension Services Department of the Art Gallery of Ontario, (416) 979-6637 or 979-6605. When problems do occur, they must be dealt with as quickly as possible to minimize the stress to the artworks and allow us time to rectify the situation without disruption of the committed circuit.

INSTRUCTIONS FOR BASIC CARE AND HANDLING

Climate control

Crates containing works of art should always be unpacked, packed and stored in conditions similar to those of the exhibition area. Before unpacking, leave crates unopened in the new environment for at least 24 hours to allow the contents to adjust to any differences in temperature and relative humidity. Note: Crates and their contents must never be exposed to the elements or subjected to extreme temperature changes.

Unpacking

After the crates have had adequate time to acclimatize, take a few moments to inspect the exterior for damage. Watch for loose and/or broken handles, loose and/or broken latches or evidence of rough handling. Make note of any problem and the appropriate crate number on the condition report. Notify the Scheduling Coordinator, Extension Services, immediately in order that repairs may be arranged prior to next shipping date.

Please wear the gloves provided in the **Information Kit** when unpacking works of art. The cotton gloves are to be worn for handling framed or unframed works; disposable rubber gloves are to be used when handling sculpture. The gloves afford a certain level of protection for the artwork and are of importance when handling pieces that are inclined to absorb dirt. Marble, alabaster, limestone and terra-cotta, for example, are extremely difficult to clean once they become soiled. All metals corrode (except gold). It is therefore important not to touch metal sculpture with bare hands. Remember that the effects of improper handling are cumulative.

While unpacking the works, check them against the **Crate List** to ensure that all components are present. (**Crate Lists** are affixed to the lid of each crate and included in the **Information Kit**).

As you are taking the works out of the crate, observe closely how the works are packed so that you can repack them accordingly. Be sure to place all packing

materials back in the appropriate crate to facilitate easier repacking.

Remember to handle only one work at a time, using both hands. Do not attempt to carry a work of art that is too large to be managed by one person. (It is always better to err on the safe side by taking time.) Handle framed works with one hand on each side or with one hand on the bottom, the other on the top. Do not handle frames from the top member only. This practice eventually distorts the top piece and weakens the mitres.

When handling a painting, be sure it is secure in its frame. If it is not, contact the Scheduling Coordinator, Extension Services, for specific instructions. Never insert your fingers between the stretcher bar and the back of the canvas. This action can cause serious damage.

Works of art should be handled as little as possible. Damages caused by careless handling won't become visible for a period of time.

Never attempt to open a frame. Note any damage or change in condition to the work of art and its mat and/or its frame on the **Condition Report/Arrival**. If you observe any damage to the shipping crate or tray, record it on the **Condition Report/Arrival** and notify Art Gallery of Ontario Extension Services immediately.

Storage

Works of art should be placed on a padded surface to prevent damage by shock or slippage and to protect the frames. Store works of art back-to-back and face-to-face, using clean corrugated cardboard or similar material as a spacer. Always maintain the proper orientation when stacking framed works. This practice is of particular importance for hinged works on paper. When leaning one framed work against the wall or another frame, ensure that the work is placed in a stable position, with both top corners leaning firmly against the vertical surface.





Installation

Always install the works using the hanging devices provided. Do not change the hanging devices or relocate them. Take a moment to ensure that the devices are in good condition and are secure to the frame. Check the corners of the frames to ensure that the joints are tightly fitted (this is especially important with metal frames). *Never use adhesive-tape picture hangers, because they don't hold safely.*

For security reasons, small works have been fitted with *Safety Tabs* that are to be screwed directly into the wall. Avoid hanging works of art in narrow passage-

ways or in traffic areas that may present danger to the works of art.

Artworks should not be placed in areas where they are likely to be subjected to drafts or extreme temperature or humidity changes. Daylight must be eliminated. The best source of light is incandescent (fluorescent lights may be acceptable if fitted with ultraviolet filters). *See exhibition listings for specific lighting requirements.*

Cleaning

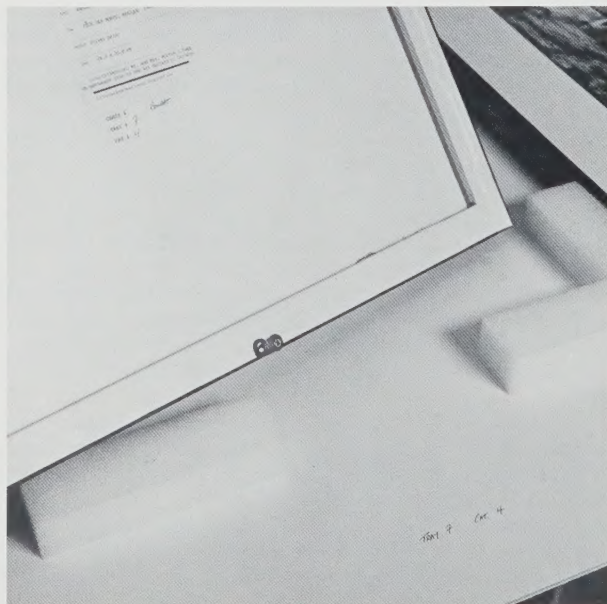
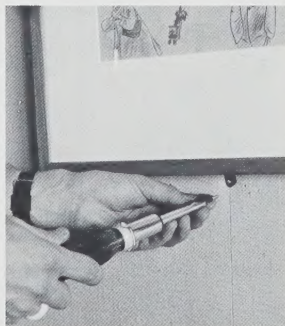
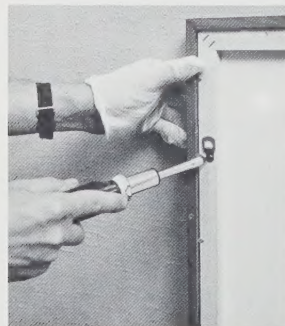
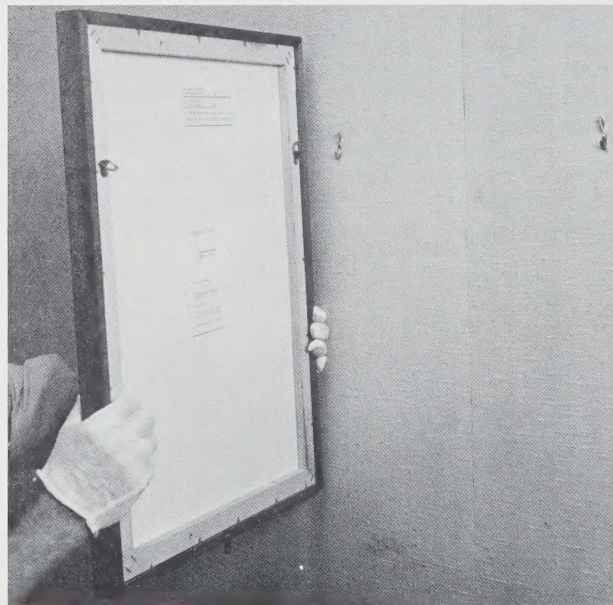
Never attempt to clean the actual surface of an artwork. If the plexi needs to be cleaned, use a good-quality antistatic cleaner in small amounts applied to a clean, soft cloth. Never spray the cleaner directly on the plexi surface. If cleaning is necessary, *gently* wipe the plexi of framed works to remove finger marks, etc.

Repacking

Check each work against the **Crate List** to ensure that all works are packed for shipment. Again note any damage or change in condition of the work of art and its mat and/or frame on the **Condition Report/Departure**. Note that the number on the back label of each work of art corresponds with the number on its appropriately labelled tray. Pack according to any special instructions affixed to the tray and/or crate (for example, FACE UP/FACE DOWN).

After all the works have been packed in their appropriate places, close the lid and ensure that all the latches are tightly secured. Remove the old shipping label from the exterior and affix the new label accordingly. New labels are provided in the **Information Kit**.

When the exhibition is being loaded for shipment, be very careful to ensure that the crates are handled and loaded into travelling positions that correspond to those indicated by the *arrows* painted on the crates. Improper orientation of crates in transit can be the cause of serious damage. Your assistance is necessary to ensure that orientation is respected when crates are loaded.





Sculpture

Sculpture and three-dimensional works of art require special consideration in handling. Always wear the cotton or rubber gloves provided. The rubber gloves are necessary when handling surfaces that are slippery. Their use also prevents the transfer of oils or acids from your hands.

Support a sculpture from underneath, where possible, or by an area that is structurally sound. *NOTE: Very often the most obvious carrying points are the weakest.*

Crates are designed to give maximum support to the sculpture and must be repacked carefully. Please follow any **Special Packing Instructions** that are affixed to the interior of the crate.

NOTE: Often photographs are in place for easy reference. If any of the packing materials are damaged or missing, contact the Scheduling Co-ordinator, Extension Services, at (416) 979-6637.

Plexiglas Display Cases

Plexiglas display cases are easily cracked or damaged by incorrect or careless handling. As with works of art, do not attempt to move cases until your path is clear and you have established a location ahead of time. Avoid sliding any type of display unit on the floor. Carrying instead will eliminate unnecessary chips, scratches or cracks.

By the nature of the material, the joints are not strong. The surface of Plexiglas is soft and scratches easily. When installing cases, be sure not to turn screws too tightly, as the plexi will easily crack. *Handle with care.*

For further information regarding the care and handling of works of art, contact the Head, Extension Services, (416) 979-6605.

SUGGESTED READING LIST

Information on gallery standards and procedures and on the care and handling of works of art is contained in the publications outlined in the C.M.A. Book List, available from:

Canadian Museums Association
Training Resources Division
P.O. Box 1328, Station B
Ottawa, Ontario K1P 5R4
(613) 233-5653

Museum and Archival Supplies Handbook. Toronto: Ontario Museum Association, 38 Charles Street East, Toronto, Ontario M4Y 1T1, (416) 923-3868.

Johnson, W. McAllister, and Frances K. Smith, (eds.). *Art Gallery Handbook*, Chapter 5. Toronto: Ontario Association of Art Galleries, 1982.

Publications available free of charge upon request from the Canadian Conservation Institute, Communications Canada, 1030 Innes Road, Ottawa, Ontario K1A 0M8:

Journals: Volumes 1, 3 and 4

Technical Bulletins: Volumes 1, 2, 3, 4, 5, 7, 8 and 10

CCI Notes:

Care of Collections – General Guidelines

The Museum Environment – Physical Factors

Ethnographic Materials

Leather, Skin and Fur

Metals

Paper and Books

Textiles and Fibre

Planning for Disaster Management

Other publications of particular interest are:

Doloff, Francis W., and Roy L. Perkinson, *How to Care for Works of Art on Paper.* Boston: Museum of Fine Arts, 1971.

Dudley, Dorothy, and Irma Wilkinson, et al. *Museum Registration Methods*, chapters 6 and 9 and article 3. Washington, D.C.: Smithsonian Institution, 1968.

Fine Arts Insurance: A Handbook for Art Museums, chapters 5 and 6. Washington, D.C.: Association of American Art Museum Directors, 1979.

Johnson, E. Verner, and Joanne C. Horgan. *Museum Collection Storage.* UNESCO, Protection of the Cultural Heritage Technical Handbooks for Museums and Monuments, 1979.

Keck, Caroline K. *A Handbook on the Care of Paintings.* Nashville: 1965.

Keck, Caroline K., et al. *A Primer on Museum Security.* Cooperstown, N.Y.: 1966.

Keck, Caroline K. *Safeguarding Your Collection in Travel.* Nashville: 1970.

The Organization of Museums. Paris: UNESCO Press, 1974.

Phillimore, Elizabeth (compiled by). *A Glossary of Terms Useful in Conservation.* Toronto: Royal Ontario Museum, 1976.

CARE AND HANDLING OF CIRCULATING EXHIBITIONS

- Pomerantz, Louis. *Is Your Contemporary Painting More Temporary Than You Think? Vital Technical Information for the Present Day Artist*. Chicago: 1962.
- Stolow, Nathan. *Conservation Standards for Works of Art in Transit and on Exhibition*. Museum and Monuments XVII. Geneva: UNESCO, 1979.
- Stolow, Nathan. *Conservation and Exhibitions*, Butterworths, 1987.
- Stout, George L. *The Care of Pictures*. New York: Dover, 1975.
- Thomson, Garry. *The Museum Environment*. London: IIC and Butterworths, 1978. (2nd ed. 1986).
- Witteborg, Lothar P. *Good Show! A Practical Guide for Temporary Exhibitions*. Washington, D.C.: Smithsonian Institution Travelling Exhibition Service, 1981.

Through **Speakers Service**, Art Gallery of Ontario Extension Services expands the exhibition program by making various staff members available to come to your community. The selected speaker can provide a walking tour through the AGO exhibition on view in your community or a slide-illustrated lecture (or combination) on an AGO exhibition or a general art topic. Consider booking **Speakers Service** to address the subject of the many major exhibitions that are on view at the AGO prior to bringing an organized tour of your members to Toronto. Most **Speakers Service** events (tours or lectures) will run approximately 45 minutes to one hour.

The following subjects are those available at this time, but do not hesitate to request others. We encourage your assistance in expanding our list of subjects and potential formats to better suit your community's needs.

Talks Relating to Travelling Exhibitions

Confrontations of Form

Flights of Fancy – Kenojuak Ashevak, Lucy Quinnuayuak, Pitaloosie Saila

For the Record: Ontario Women Graduates in Architecture 1920–1960

The Group of Seven: Selected Watercolours, Drawings, and Prints from the Collection of the Art Gallery of Ontario

Inquiries: Language in Art (working title)

Moore's Animals: Prints from the Permanent Collection of the Art Gallery of Ontario

Picasso: Faunes et flore d'Antibes

SMS: A Collection of Original Multiples

Staffage to Centre Stage: The Figure in Canadian Art

Towards a Lyrical Abstraction: The Art of L. A. C. Panton

The Victorian Cult of Beauty

General Art Subjects

Architectural Works by Canadians in the Collection of the Art Gallery of Ontario

L'Art Brut and Primitivism

Artists' Books (Historical & Contemporary topics)

The Birth of Abstraction

Canadian and International Contemporary Art topics

Canadian and International Modern Art to 1940

Canadian Art 1940–1980

Connoisseurship in the Visual Arts

Contemporary Toronto Artists (and related topics)

David Milne

Emily Carr

The English Country House

Fakes and Forgeries

Frida Kahlo and Meret Oppenheim, "Two Women Contemporaries of Surrealism"

The Group of Seven

Images of Women in Art

Impressionism: Painting and Music

Innovative Printmaking Techniques of the Eighteenth and Nineteenth Century

"Looking at Art" – Art Gallery Education, what is it, and what should it be?"

Masterpieces from the European Painting and Sculpture Collection of the Art Gallery of Ontario

Mediaeval Book Illumination

The Marchesa Casati

New Direction in Bookbinding and Private Press Printing/Canadian Private Presses

Ontario Landscape Painting

Portraiture

Printmaking (Contemporary Issues)

Printmaking: History and Techniques

Romanticism and the Rise of Modern Art

Walter Trier: His Life and Work

Major Exhibitions at the Art Gallery of Ontario

Guido Molinari (AGO dates: June 29–September 3, 1990)

Jacques Lipchitz: A Life in Sculpture (AGO dates: December 15, 1989–March 11, 1990)

Lucius O'Brien, P.R.C.A. (AGO dates: September 28–November 26, 1990)

Reminder: **Speakers Service** is designed for the needs of our clients. We are most interested in offering talks/lectures/walking tours on subjects of particular interest to your audiences. We invite you to suggest topics that would best serve your community.

Community Responsibilities

When requesting a **Speakers Service** event, complete the **Booking Form/Speakers Service**, selecting or suggesting the subject and the format (walking tour, lecture/lecture series) with preferred dates and forward it to the Administrative Assistant, Extension Services. *It is the hosting centre's responsibility to appropriately advertise the event in order to assure a minimum required audience of 15.* If a lecture is requested, adequate space, as well as specific equipment needs, must be arranged. In addition, we request that our **Evaluation Form/Speakers Service** be completed to assist us in improving this specialized service.

The cost to the community is a flat fee of \$150.00 per exhibition walking tour/lecture. **Speakers Service** events should be requested at least two months in advance. Similarly, cancellations must be received two weeks in advance, or the full fee will be charged to compensate the speaker for lost preparation time.

Art Gallery of Ontario Extension Services Responsibilities

Upon receipt of your **Booking Form/Speakers Service**, all arrangements will be made with the participating speaker. The Administrative Assistant, Extension Services, will act as the liaison between the community and the speaker. All transit arrangements will be undertaken from this office, and all additional costs, such as hotel, meals, slide duplication, etc., will be borne by AGO Extension Services.

Speakers Available

Christine Boyanoski, assistant curator, Canadian historical art

SPEAKERS SERVICE

Nancy Campbell, studio instructor, Gallery School
Peter Gale, head, Exhibit Interpretation and Programming
Sheila Greenspan, head, Education Services
Mary Greto, studio instructor, Gallery School
Nancy Minty, assistant curator, European painting and sculpture
Michael Parke-Taylor, assistant curator, prints and drawings
Deborah Pelling, studio instructor, Gallery School
Dennis Reid, curator, Canadian historical art
Christina Ritchie, assistant curator, international contemporary art
Brenda Rix, guest curator, prints and drawings
Evelyn von Michalofski, studio instructor, Gallery School
George A. Walker, studio instructor, Gallery School
David Wistow, education officer, Exhibit Interpretation and Programming
Norman Zepp, curator, Inuit art

ADVISORY SERVICE

For several years, the Art Gallery of Ontario has offered an informal *Advisory Service* to centres within the province. As a result of the demand for this service, it has now become established as a program of Extension Services. Although most requests relate to technical concerns, advice and consultation are also available in the areas of administration, funding sources, budgeting, programming and board/staff relationships.

The **Advisory Service** is carried out on an individual basis. Inquiries regarding technical matters should be made in writing and should include a description of the project indicating the type of information required. Questions may be answered by telephone or correspondence, or, if necessary, the appropriate staff member may travel to your community to visit the space under study. Topics on which advice or information is given include:

1. Museum/gallery standards in the areas of lighting, climate control, care and handling, security and fire protection.
2. Methods and techniques of crate design and construction, mat cutting and hinging, framing, display assembly, installation and lighting of works of art.
3. Design of exhibition galleries and support spaces including technical criteria.
4. Sources of materials and services.

The **Advisory Service** can also assist in the training of your technical staff either at your centre or at the Art Gallery of Ontario. In addition, when a centre first books a travelling exhibition, an Installation Officer can visit your community to assist with the installation and to advise on proper care and handling techniques. Contact the Head, Extension Services, in writing to make specific arrangements.

Catalogue of Extension Services 1988



Art Gallery of Ontario

CATALOGUE OF EXTENSION SERVICES 1989

Circulating Exhibitions
"Artists with their Work"
Speakers Service
Advisory Service

Resource Information
Granting Agencies
Program Sources

**Art Gallery of Ontario
Extension Services**
317 Dundas Street West
Toronto, Ontario
M5T 1G4
(416) 977-0414

The Art Gallery of Ontario is generously funded by the Ontario Ministry of Culture and Communications. Additional financial support is received from the Municipality of Metropolitan Toronto – Cultural Affairs Division; Communications Canada; and The Canada Council.

Front cover:

Unknown (French, late 18th century), *La Brillante Toilette de la Déesse du Goût*, c. 1770; etching and engraving on laid paper, 29.0 x 19.0 cm (imp.). Art Gallery of Ontario. Gift of the Trier-Fodor Foundation, 1982.

LIST OF EXHIBITIONS IN ALPHABETICAL ORDER

ACKNOWLEDGEMENTS

Arthur Hughes: The Lady with the Lilacs (AGO COLLECTION IN FOCUS)

Aspects of Impressionism (working title)

"Artists with their Work"

Bertram Brooker: Progression (AGO COLLECTION IN FOCUS)

Boris Anisfeld "Fantast-Mystic": Twelve Russian Paintings from the Collection of Joey and Toby Tanenbaum

Carole Condé and Karl Beveridge: Standing Up (CONTACT Exhibition)

Collector's Canada

Confrontations of Form

The Dada Period in Cologne: Selections from the Fick-Eggert Collection

Edward S. Curtis: Photographs of Indians (CONTACT Exhibition)

Face à Face: French and English Caricatures of the French Revolution and its Aftermath

For the Record: Ontario Women Graduates in Architecture 1920-1960

French Printmaking of the Eighteenth Century

German Woodcut in the 20th Century

The Group of Seven: Selected Watercolours, Drawings, and Prints from the Collection of the Art Gallery of Ontario

Hannah Höch - Collages

Historic Canadian Works on Paper (working title)

The Historic Period in Canadian Inuit Art (working title)

Inquiries: Language in Art (working title)

Lisa Steele and Kim Tomczak: Collaborations

Lucius R. O'Brien PRCA

Moore's Animals: Prints from the Permanent Collection of the Art Gallery of Ontario

The 1950s: Works on Paper

Paterson Ewen: Phenomena
Paintings 1971-1987

Picasso: Faunes et flore d'Antibes (CONTACT exhibition)

Printmaking in Nineteenth-Century France: The Touche Ross Gift to the Art Gallery of Ontario

Purloined Portraits (CONTACT exhibition)

Robert Fones: A Selected Survey

Ron Martin

Signs: An Exhibition of Critical Photography

Towards a Lyrical Abstraction: The Art of L.A.C. Panton (working title)

The Victorian Cult of Beauty: Selected Works of Art from the Collection of the Art Gallery of Ontario

Walter Trier: The Animals' Conference (CONTACT exhibition)

Watercolours by Will Ogilvie (CONTACT exhibition)

The program and exhibitions of Extension Services are made possible through the assistance and support of many different individuals, organizations, and institutions. We are grateful to the Ontario Ministry of Culture and Communications, the Museum Assistance Programs of the Department of Communications, and The Canada Council for their financial assistance as well as their ongoing cooperation on an informal basis.

The generosity of many public and private galleries, collectors, and artists in loaning their works is also greatly appreciated. A program of the nature and scope of Extension Services would not be possible without the assistance and direct involvement of departments throughout the Art Gallery of Ontario, nor without the commitment and dedication of the staff of the Extension Services.

The Canada Council, Ottawa
Carmen Lamanna Gallery, Toronto
Goethe Institute, Toronto
Henry Moore Foundation
Imperial Life Assurance Company of Canada
The Institute for Foreign Cultural Relations, Stuttgart
Ontario Association of Art Galleries
Ontario Arts Council
Touche Ross
Trier-Fodor Foundation
University of Toronto, School of Architecture, Toronto

GENERAL INFORMATION

In order to provide a better service, we ask that careful attention be given to the following information.

PROGRAM PUBLICATIONS AND CONTACTS

The *Catalogue of Extension Services* is published annually in January. All exhibition plans established prior to printing are published in the *Catalogue*. Exhibition information is published eighteen to twenty-four months in advance of circulation dates, to provide our clients with adequate lead time for exhibition planning.

Each Exhibition Sheet includes the following information:

- general essay
- scope of circuit (provincial/national)
- space requirement
- exhibition fee
- publication information
- date available for circulation
- security requirements
- lighting requirements
- temperature and relative humidity requirements

For those exhibitions that are fully booked at the time of publication, the established itinerary is printed on the exhibition sheet for reference. Be aware that cancellations do occur. Therefore, register with the Scheduling Coordinator your interest in any exhibition so that, in the event of a cancellation or schedule change, your booking may be secured.

The *Catalogue of Extension Services* offers a broad range of exhibitions to an equally wide range of centres. Information on the requirements for each exhibition is included with the description to facilitate the centre's choice and to increase the centre's awareness of the basic care and handling of works of art. For further information on these subjects, please refer to the reading list in the *Care and Handling of Exhibits* section which follows.

Between annual printings of the *Catalogue of Extension Services*, we publish an *Exhibition Newsletter* which announces updated exhibition information for provincial clients. CONTACT exhibitions, a provincial program, are also published in this *Newsletter*. For further information, contact the Scheduling Coordinator, Extension Services, (416) 979-6637.

Contact the Program Coordinator, Extension Services (416) 979-6638, for an "Artists with their Work" *Catalogue* and to book "Artists with their Work" exhibitions and workshops. Please note that this program is only available in Ontario. (See the "Artists with their Work" section for more details).

We also offer a *Speakers Service* for our provincial clients. AGO staff will travel to your centre to provide a walking tour/lecture on circulating exhibitions or a related art topic. (See *Speakers Service* section for details and specific subjects). Contact the Administrative Assistant, Extension Services, (416) 977-0414, ext. 232, to book *Speakers Service*.

Many regional centres offer excellent extension programs directed toward the smaller centres in their area. Many of these extension departments publish information on their circulating exhibitions. For other program possibilities, refer to the *Program Sources* list in the *Resource Information* section of the *Catalogue of Extension Services* or contact the Art Gallery of On-

tario Extension Services for further information.

BOOKING EXHIBITIONS

Standard Facilities Report

Extension Services maintains current information on all client galleries. If you are a new client or have been inactive for five years, it will be necessary to fill out a confidential *Standard Facilities Report* for our reference. If necessary, arrangements can be made for an Art Gallery of Ontario staff member to assess your facilities.

NOTE: Changes to your physical plant must be reported to Extension Services in order for us to be fully informed and prepared for future installations.

Booking Form/Exhibitions

When selecting an exhibition, read the description carefully, including the space, security, and environmental requirements. Upon receipt of our annual *Catalogue of Extension Services* and subsequent *Newsletter*, complete the *Booking Form/Exhibitions* and forward it to the Scheduling Coordinator, Extension Services. Provide alternate exhibition dates to ensure that your request will be confirmed. If a special opening is planned, please state the time of day it will commence. By having this information ahead of time, we can accommodate your needs when scheduling our installation periods. Please state on your *Booking Form/Exhibitions* which gallery space will be used to exhibit and provide the gallery dimensions for our reference.

Confirmation of Booking Form

Once the itinerary is established, you will receive a *Confirmation of Booking* form which will specify the following information:

- the exhibiting gallery
- space required
- exhibition dates
- installation/dismantling periods
- exhibition fee
- shipping costs (if applicable)
- special requirements

Check details upon receipt. Any discrepancies must be reported to the Scheduling Coordinator immediately to facilitate changes.

Due to the increased number of requests for booking, each centre may book up to a maximum of five exhibitions (inclusive of "Artists with their Work" exhibitions/screenings) in a one-year period from April to March (the Art Gallery of Ontario's fiscal year).

Exhibition Contract

An *Exhibition Contract* will be sent to you three months prior to your opening date. This contract will reflect the final arrangements and details following the *Confirmation of Booking* form plus the following information:

- staff assistance required
- graphic support details
- insurance value
- credit line
- conditions of rental (on reverse)

GENERAL INFORMATION

Information Kits

Information Kits are sent to client galleries two months in advance of the official opening date of an exhibition. Contents of the Information Kits are as follows:

Condition Report/Arrival *

Condition Report/Departure *

Publicity and Attendance Report

Invoice

Check List

Includes:

Contents of the exhibition

Total insurance value

Special installation instructions

Crate List

Includes: special packing instructions

Catalogues/Brochures

Includes: suggested retail prices

Poster (if available)

Includes: suggested retail prices

Publicity Photographs

Two or three black and white photographs, labelled with appropriate captions

Press Releases (if available)

To be used on all publicity and promotional material

Wall Labels *

Shipping Labels

White Gloves/Rubber Gloves *

To be worn while handling art work during installation

Itinerary

*These items are not included for exhibitions that are to be accompanied by an Installation Officer.

Conditions of Rental

A work of art must be treated with care. Exhibiting centres are responsible for protecting and handling material entrusted to them for exhibitions and must carefully follow all directions for unpacking, handling, and repacking. Exhibitions are curated for presentation in their entirety. *Additions and deletions are not permitted without permission from the Head, Extension Services.*

When Installation Officers *do not* accompany the exhibition it is agreed that the client gallery will host the exhibition for an established period and ready the exhibition for shipment to the next centre. Upon this agreement, the exhibiting centre assumes responsibility for the care of the exhibition. It is understood that the centre will follow unpacking and repacking instructions, fulfill installation requirements, complete the *Condition Report/Arrival* and confirm the *Check List* and *Crate List* upon arrival. (Upon arrival, crates and their contents must be allowed a minimum twenty-four-hour acclimatization period to adjust to the environment of the gallery before they are opened). Upon departure, the exhibiting centre will complete the *Condition Report/Departure* and the *Publicity and Attendance Report* as well as confirm the *Check List* and repack according to the *Crate List*.

Any radical changes in condition must be reported

immediately to the Scheduling Coordinator, Extension Services, (416) 979-6637. No repairs are to be implemented without the express permission of the Art Gallery of Ontario Extension Services.

The gallery space in which the exhibition is being housed must be for the exclusive use of the AGO exhibition, and free from any activities involving *smoking, eating, or drinking.*

Insurance and Protection

The Art Gallery of Ontario Extension Services limits the privilege of borrowing to those institutions that maintain a good record in handling exhibitions.

All of the exhibitions are covered by an "all risk" insurance policy while in transit and on display. However, if Extension Services has reason to believe that the Exhibiting Centre is guilty of negligence in not providing adequate protection against fire, theft, and damage, or of negligence in packing, disregarding instructions, or not reporting damage immediately, the Exhibiting Centre may be held responsible for claims resulting from damage or loss. Therefore, it is essential that the Exhibiting Centre carry insurance to cover legal liability. *All damage must be reported immediately to the Scheduling Coordinator, Art Gallery of Ontario Extension Services, (416) 979-6637.*

The AGO seals their circulating exhibition crates to prevent unauthorized personnel from access. **DO NOT BREAK THE SEALS.** Since crates will be sealed before shipment and opened upon arrival at the next venue by authorized AGO staff, the receiving centre is relieved of potential responsibility for damage that could have transpired in transit.

REQUIREMENTS FOR BOOKING EXHIBITIONS

The following requirements for receiving exhibitions are explained: space, security, lighting, relative humidity and temperature (environment). Each exhibition has specific requirements dictated by its size and conservation concerns. When selecting an exhibition, be sure that all the requirements can be met. Read further for detailed information.

Space Requirements

Please note that the space requirement given in running metres/feet in the *Catalogue* is simply twice the total horizontal measurement of all works, frame to frame, and represents the approximate wall space required for the exhibition. Space required for three-dimensional work is given in square metres/feet. Since exhibition information is often printed up to three years in advance, actual requirements may not be available at time of printing. Updated information on actual space requirements will be sent to the participating galleries as soon as it is confirmed. When selecting an exhibition, please indicate, on your *Booking Form/Exhibitions*, the gallery space in which you plan to exhibit with its dimensions. This information assists us in future planning.

Security

Security requirements are directly related to the value and scale of the exhibition. To counter theft and vandalism, suitable mechanical devices for prevention, electronic devices for detection, central station monitoring, and personal staff supervision are necessary. It

GENERAL INFORMATION

is also understood that suitable safe practices for fire prevention including detection devices, central station monitoring, and non-damaging extinguishing methods will be employed.

Various requirements of security are as follows:

- a) Twenty-four-hour full gallery security which includes a suitable electronic system and personal staff supervision during open hours. Local police should be advised that a valuable exhibition is on the premises.
- b) Exhibitions in view of an attendant at all times.
- c) Periodic patrols by a responsible staff member to verify the status and condition of the exhibition. Secure locks on all doors and windows; safety tabs affixed to small works must be screwed to the wall.

Lighting

The intensity or level of illumination permitted depends on the media, material and condition of the works to be exhibited, as listed below. However, *for all media, daylight should be eliminated from the exhibition areas.*

- a) *High sensitivity to light – 50 lux (5 foot candles)*
All materials or works of art primarily or partially composed of materials having a low tolerance for light, i.e. drawings, prints, watercolours, tinted or coloured photographs, oil or acrylic paintings on paper, textiles (including some paintings on canvas, and certain organic materials with coloured surface or unstained bare wood).
- b) *High-Medium sensitivity to light – 50-150 lux (5-15 foot candles)*
Art works composed of materials that are slightly more tolerant, but still not immune to light damage, i.e. photographs (silver gelatin), polychrome (gilt or oil-based coatings), contemporary installation works (mixed media or coloured surfaces), most organic carving materials (ivory, bone, antler, etc., provided that the surface has not been coloured). *The actual level of illumination for works in this category is dependent upon their condition.*
- c) *Medium sensitivity to light – 150 lux (15 foot candles)*
i.e. Most paintings (oil on canvas or panel), contemporary paintings (with no restrictions), stained or finished wood.
- d) *Low sensitivity to light – 150-1000 lux (15-100 foot candles)*
Art works or materials that are able to tolerate much more light without negative side effects, i.e. stone, metal (bronze, steel, etc.) ceramic and glass, some types of contemporary installation materials (sand, wire mesh, rubber, plastic, etc.).

A light level of 50 lux may appear to be insufficient for viewing upon entering an exhibition space. It is easier, however, for the eye to adapt if light levels do not jump radically throughout an exhibition. Therefore, if possible, organize those works requiring lower light levels together to allow for greater ease for the viewer.

Light levels can be read by placing the light meter's sensor parallel to the picture plane and moving it horizontally and vertically across the surface to assure that the level is consistent. Care must be taken not to touch the surface, especially on unglazed works.

NOTE: Most light meters designed for cameras do not provide accurate readings in the lower range. For further information on meters designed for this purpose, contact the Head, Extension Services.

Relative Humidity Control

The maintenance of a stable relative humidity (RH) is crucial to the preservation of all artworks. Severe damage can be caused by sudden or frequent changes in RH which result in expansion or contraction of absorbent materials. Furthermore, prolonged high RH levels can lead to mould growth on organic material and corrosion of metals, while prolonged dryness causes dessication and weakening of organic materials.

The optimum condition for most materials is a norm of 50% RH with daily fluctuations not exceeding $\pm 3\%$.

Temperature Control

A stable temperature is also important in the preservation of all artworks. Fluctuations of temperature immediately affect the relative humidity of the area making maintenance of stable RH impossible. The acceptable temperature range for the display of most artworks is 20-22°C (68-72°F). Temperature and Relative Humidity should be carefully monitored. Further information and sources of monitors are available from the Head, Extension Services.

REMEMBER WORKS OF ART IN ALL MEDIA ARE SUBJECT TO DAMAGE BY INCORRECT LIGHTING AND POOR TEMPERATURE AND RELATIVE HUMIDITY CONTROL.

Installation Officers

Installation Officers regularly travel with our circulating exhibitions. By sending staff from the Art Gallery of Ontario, we are often in a better position to secure loans as part of our Extension program. It is the Installation Officer's responsibility to work with client gallery staff in unpacking the exhibition, completing the Condition Report/Arrival, designing the installation, installing the installation safely, facilitating appropriate lighting, and photographing the installation for AGO records. The Installation Officer returns to the exhibiting centre to dismantle the exhibition, prepare the *Condition Report/Departure*, and repack the exhibition for ongoing shipment.

Exhibiting Centre Staff Assistance

AGO Installation Officers often require assistance from your staff preparators for both installation and dismantling. The number of staff and the time required for assistance is specified on the *Exhibition Contract*. It is understood that the appropriate staff time will be scheduled for this period. The success of our circulating exhibition program is based upon the AGO working with your staff to achieve successful and efficient installation/dismantlings within the given time period.

Catalogues/Brochures, Posters

Details about catalogues/brochures and posters and their suggested retail prices will be provided in the *Information Kit* two months in advance of the exhibition opening. Queries concerning additional orders of AGO

GENERAL INFORMATION

exhibition catalogues (prices, discounts etc.) can be directed to the AGO Book Shop, Assistant Buyer, (416) 979-6609. To assure that you receive your catalogues in time, place your order six weeks before the opening date of your exhibition. Additional posters are available through the Reproduction Shop (416) 977-0414.

Catalogues and Audio-Visual Material

When catalogues, brochures, posters, films, slides, or videotapes are included as adjuncts to an exhibition, their costs are generally absorbed by the Art Gallery of Ontario.

Publicity/Credit Line

Acknowledgements to the Art Gallery of Ontario and to persons and institutions lending and sponsoring the exhibitions *must* be made in all publicity and promotional material, including newspaper/magazine advertisements, gallery bulletins, newsletters, press releases, educational materials, catalogues, posters, invitations, and any other material produced in support of the exhibition. The credit line is specified on the *Exhibition Contract*.

An *Information Kit* will be sent two months in advance of the opening of the exhibition for use by the centre. Included are fully labelled publicity photographs, a press release (if available) and a *Publicity and Attendance Report*. This report must be completed and forwarded to the Scheduling Coordinator, Extension Services after the close of the exhibition.

Copyright

Publicity photographs are supplied by the Art Gallery of Ontario in your *Information Kit* sent two months prior to the opening of the exhibition. All reproductions must be of the entire work of art, without cropping or any alteration by over-printing, superimposed imagery, or coloured stock or inks. Specific permission must be obtained for a "detail" view, and the detail must be so identified in the title caption. Slides or photographs may not be taken of the works of art in the circulating exhibitions without written permission from the Art Gallery of Ontario Extension Services, as the works are protected by copyright laws. Installation photographs may be taken in support of the promotion of the exhibition. For the safety of our works of art we ask you not to take lighting units, flashes, or tripods into the galleries.

Film and television crews cannot film installations of Art Gallery of Ontario exhibitions without the express permission of the Head, Extension Services. Be aware that there are copyright stipulations as well as security guidelines that must be met. If you anticipate this mode of media coverage, contact the Head, Extension Services, (416) 979-6605, in order to seek permission and further Security Guidelines.

Exhibiting Period

Exhibitions are generally offered for a three to six week period. Dates on the *Confirmation of Booking* form are the official opening and closing dates at your centre. (Note: these dates are often published in the exhibition catalogue.) Shipping is arranged in order to accommodate installation and dismantling. If the exhibition is held over beyond the specified closing date without permission from the Art Gallery of Ontario, an addi-

tional rental fee will be charged. If either delivery or pick-up does not occur as scheduled, telephone the Scheduling Coordinator, Extension Services, (416) 979-6637.

Sales

Works may not be removed from the exhibition. The Art Gallery of Ontario receives no commission on sales of works of art. Any inquiries will be directed to the artist or lender.

Shipping

All shipping arrangements are made by the Art Gallery of Ontario. Client galleries will receive confirmation of pick-up and delivery dates from the Scheduling Coordinator, Extension Services. Any requests for changes to the shipping arrangements are to be made through the Scheduling Coordinator. The shipping companies are not to be contacted directly. If changes are made by the client without the prior knowledge of the Art Gallery of Ontario, the AGO cannot take any responsibility for the shipment. It is the responsibility of the client gallery staff to assist in and oversee the careful handling of art shipments by the shipping company staff on behalf of the Art Gallery of Ontario.

Crate Lists are included in your *Information Kit* dispatched two months prior to opening date. Please check the Crate List to establish the size of the shipment. Information published in the *Catalogue of Extension Services* often changes since it is published two to three years ahead.

ANY CONCERNS REGARDING THE HANDLING OF SHIPMENTS, AS WELL AS DELAYS IN PICK-UP OR DELIVERY SHOULD BE REPORTED IMMEDIATELY TO THE SCHEDULING COORDINATOR, EXTENSION SERVICES, (416) 979-6637.

Admission Charge

We recognize that it is the privilege of the exhibiting centre to establish its own admission policy. However, it should be understood that, due to the nature of the subsidies granted to the Art Gallery of Ontario Extension Services, no special surcharge is to be affixed for travelling exhibitions.

Exhibition Fee

The exhibition fee stated in the *Catalogue* reflects a portion of organizational costs and insurance in cases where loss or damage arise without fault or inattention on the part of the borrower. Costs for exhibitions designed for national circuit include the exhibition fee *plus* a share of the shipping expenses. Exhibitions designed for national circulation have an exhibition fee that reflects the cost inherent in preparation for a national tour. A specified number of catalogues and/or posters is often included in the exhibition fee. These may be distributed by the centre free of charge or sold at a price *not less than* that established by the Book Shop and the Reproduction Shop at the Art Gallery of Ontario. The retail prices are provided in the *Information Kit*.

Cancellation

Notice of cancellation by the exhibiting centre must be received at least two months in advance or the full exhibition fee will be charged.

BOOKING "ARTISTS WITH THEIR WORK" PROGRAMS

All requests for "Artists with their Work" exhibitions and screenings to be held before April 1990 should be received by the Program Coordinator, Extension Services, by January 1989. All scheduling will be done once a year in order to distribute programs proportionately throughout the province.

Please refer to the "Artists with their Work" Catalogue for further information on individual artists. Additional biographical and visual material on the participating artists is available through Extension Services. In order to secure your program dates, forward a completed "Artists with their Work" Booking Form to the Program Coordinator, Extension Services. All arrangements with the participating artists will be made by the Program Coordinator, Extension Services.

BOOKING OUTREACH ONTARIO/FESTIVAL PROGRAMS

As a participating agency of the Ministry of Citizenship and Culture's *OUTREACH Ontario* Program, the Art Gallery of Ontario Extension Services is able to provide exhibitions of either historical or contemporary art. These exhibitions may be developed in direct response to a community's request or may be drawn from the circulating exhibition program. Through its "Artists with their Work" Program, the Art Gallery of Ontario can organize exhibitions and workshops in contemporary art media such as painting and drawing, printmaking, sculpture/installation, photography, performance, filmmaking and video. The *Speakers Service* may be used to book lecturers who will speak on specified organized exhibitions or on more general topics. (Refer to the *Speakers Service* information in this catalogue).

Programs are coordinated and developed in consultation with a festival organizing committee to suit individual community interests. Inquiries for *OUTREACH Ontario/Festival* events should be directed to the Program Coordinator, Art Gallery of Ontario Extension Services, (416) 979-6638. For further information on the programs available from other provincial agencies through *OUTREACH Ontario*, refer to the *Resource Information* section of this *Catalogue of Extension Services*.

SPECIAL LOANS FROM THE COLLECTION OF THE ART GALLERY OF ONTARIO

Works from the collection are available for loan to art galleries in the Province of Ontario. Please direct inquiries in writing to the Director, Art Gallery of Ontario. A *Standard Facilities Report* on your centre must be on file with Extension Services before a loan can be approved.

SHARED RESPONSIBILITIES

The success of the Extension Services continuing exhibition program has been built on the goodwill and cooperation of the exhibiting centres. As the exhibitions are in great demand, they often remain in circulation for up to eighteen months after leaving the Art Gallery of Ontario. Careful and accurate condition reporting, both upon arrival and departure, the immediate reporting of any changes in condition or damage, careful unpacking and packing, and the prompt shipment of the exhibition to the next centre are each centre's vital contribution to the continued success of the program.

Never ship a damaged work of art to the next centre or attempt any repairs. It is essential to report any major changes in condition, damage, or missing items *immediately* to the Extension Services Department of the Art Gallery of Ontario (416) 979-6637 or 979-6605. When problems do occur, they must be dealt with as quickly as possible to minimize the stress to the art works and allow us time to rectify the situation without disruption to the committed circuit.

INSTRUCTIONS FOR BASIC CARE AND HANDLING

Climate control

Crates containing works of art should always be unpacked, packed, and stored in conditions similar to those of the exhibition area. Before unpacking leave crates unopened in the new environment for at least twenty-four hours to allow the contents to adjust to any differences in temperature and relative humidity. Note: Crates and their contents must never be exposed to the elements or subjected to extreme temperature changes.

Unpacking

After the crates have had adequate time to acclimatize, take a few moments to inspect the exterior for damage. Watch for loose and/or broken handles, loose and/or broken latches, or evidence of rough handling. Make note of any problem and the appropriate crate number on the condition report. Notify the Scheduling Coordinator, Extension Services, immediately in order that repairs may be arranged prior to next shipping date.

Please wear the gloves provided in the *Information Kit* while unpacking works of art. The cotton gloves are to be worn for handling framed or unframed works; disposable rubber gloves are to be used when handling sculpture. The gloves afford a certain level of protection for the art work and are of importance when handling pieces which are inclined to absorb dirt. Marble, alabaster, limestone, and terracotta, for example, are extremely difficult to clean once they become soiled. All metals corrode (except gold). It is important therefore not to touch metal sculpture with bare hands. Remember that the effects of improper handling are cumulative.

While unpacking the works, check them against the *Crate List* to ensure that all components are present. (*Crate Lists* are affixed to the lid of each crate and included in the *Information Kit*).

As you are taking the works out of the crate observe closely how the works are packed so that you can re-pack them accordingly. Be sure to place all packing

materials back into the appropriate crate to facilitate easier repacking.

Remember to handle only one work at a time using both hands. Do not attempt to carry a work of art that is too large to be managed by one person. (It is always better to err on the safe side by taking time.) Handle framed works with one hand on each side or with one hand on the bottom, the other on the top. Do not handle frames from the top member only. This practice eventually distorts the top piece and weakens the mitres.

When handling a painting be sure it is secure in its frame. If it is not, contact the Scheduling Coordinator, Extension Services, for specific instruction. Never insert your fingers between the stretcher bar and the back of the canvas. This action can cause serious damage.

Works of art should be handled as little as possible. Damages caused by careless handling won't become visible for a period of time.

Never attempt to open a frame. Note any damage or change in condition to the work of art and its mat and/or its frame on the *Condition Report/Arrival*. If you observe any damage to the shipping crate or tray, record it on the *Condition Report/Arrival* and notify the Art Gallery of Ontario, Extension Services, immediately.

Storage

Works of art should be placed on a padded surface to prevent damage by shock or slippage and to protect the frames. Store works of art back to back and face to face using clean corrugated cardboard or similar material as a spacer. Always maintain the proper orientation when stacking framed works. This practice is of particular importance for hinged works on paper. When leaning one framed work against the wall or another frame, ensure that the work is placed in a stable position with both top corners leaning firmly against the vertical surface.

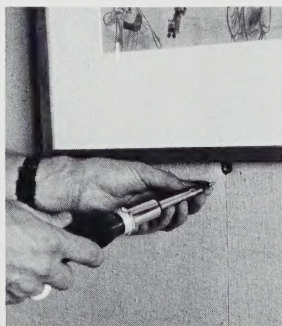
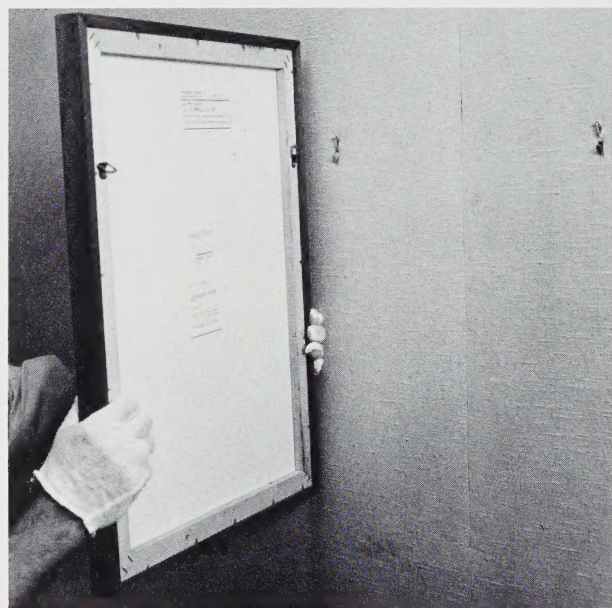




Installation

Always install the works using the hanging devices provided. Do not change the hanging devices or relocate them. Take a moment to ensure that the devices are in good condition and are secure to the frame. Check the corners of the frames to assure the joints are tightly fitted (this is especially important with metal frames). *Never use adhesive tape picture hangers because they don't hold safely.*

For security reasons, small works have been fitted with *Safety tabs* that are to be screwed directly into the wall. Avoid hanging works of art in narrow passage



ways or in traffic areas that may present danger to the works of art.

Art works should not be placed in areas where they are likely to be subjected to drafts or extreme temperature or humidity changes. Daylight must be eliminated. The best source of light is incandescent. (Fluorescent lights may be acceptable if fitted with ultraviolet filters). *See exhibition listings for specific lighting requirements.*

Cleaning

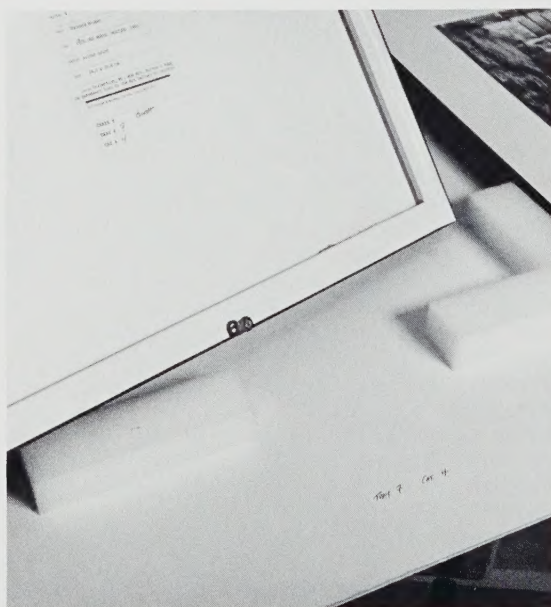
Never attempt to clean the actual surface of an art work. If the plexi needs to be cleaned, use a good quality anti-static cleaner in small amounts applied to a clean *soft* cloth. Never spray the cleaner directly on the plexi surface. If cleaning is necessary *gently* wipe the plexi of framed works to remove finger marks, and so on.

Repacking

Check each work against the *Crate List* to assure that all works are packed for shipment. Again note any damage or change in condition to the work of art and its mat and/or frame on the *Condition Report/Departure*. Note that the number on the back label of each work of art corresponds with the number on its appropriately labelled tray. Pack according to any special instructions affixed to the tray and/or crate (for example, FACE UP/FACE DOWN).

After all the works have been packed in their appropriate place, close the lid and ensure that all the latches are tightly secured. Remove the old shipping label from the exterior and affix the new label accordingly. New labels are provided in the *Information Kit*.

When the exhibition is being loaded for shipment, be very careful to ensure that the crates are handled and loaded into travelling position that corresponds to that indicated by the *arrows* painted on the crates. Improper orientation of crates in transit can be the cause of serious damage. Your assistance is necessary in assuring that orientation is respected when crates are loaded.





Sculpture

Sculpture and three-dimensional works of art require special consideration in handling. Always wear the gloves provided, cotton or rubber. The rubber gloves are necessary when handling surfaces that are slippery. Their use also prevents the transfer of oils or acids from your hands.

Support a sculpture from underneath, where possible, or by an area that is structurally sound. *NOTE: Very often the most obvious carrying points are the weakest.*

Crates are designed to give maximum support to the sculpture and must be repacked carefully. Please follow any *Special Packing Instructions* that are affixed to the interior of the crate.

NOTE: Often photographs are in place for easy reference. If any of the packing materials are damaged or missing, contact the Scheduling Coordinator Extension Services at (416) 979-6637.

Plexiglass Display Cases

Plexiglass display cases are easily cracked or damaged by incorrect or careless handling. As with works of art, do not attempt to move cases until your path is clear and you have established a location ahead of time. Avoid sliding any type of display unit on the floor. Carrying instead will eliminate unnecessary chips, scratches, or cracks.

By the nature of the material, the joints are not strong. The surface of plexiglass is soft and scratches easily. When installing cases, be sure not to turn screws too tightly as the plexi will easily crack. *Handle with care.*

For further information regarding the Care and Handling of works of art, contact the Head, Extension Services, (416) 979-6605.

SUGGESTED READING LIST

Information on art gallery standards and procedures, and on the care and handling of works of art, is contained in the publications outlined in the C.M.A. Book List, available from:

Canadian Museums Association
Training Resources Division
P.O. Box 1328, Station B
Ottawa, Ontario K1P 5R4
(613) 233-5653

Museum and Archival Supplies Handbook. Toronto: Ontario Museum Association, 38 Charles Street East, Toronto, Ontario M4Y 1T1, (416) 923-3868.

Johnson, W. McAllister, and Frances K. Smith, (eds.). *Art Gallery Handbook*, Chapter 5. Toronto: Ontario Association of Art Galleries, 1982.

Publications available free of charge upon request from the Canadian Conservation Institute, Communications Canada, 1030 Innes Road, Ottawa, Ontario K1A 0M8:

Journals: Volumes 1, 3, and 4

Technical Bulletins: Volumes 1, 2, 3, 4, 5, 7, 8, and 10

CCI Notes:

Care of Collections – General Guidelines

The Museum Environment – Physical Factors

Ethnographic Materials

Leather, Skin and Fur

Metals

Paper and Books

Textiles and Fibre

Planning for Disaster Management

Other publications of particular interest are:

Doloff, Francis W., and Roy L. Perkinson. *How to Care for Works of Art on Paper.* Boston: Museum of Fine Arts, 1971.

Dudley, Dorothy, and Irma Wilkinson, et al. *Museum Registration Methods*, chapters 6, 9 and article 3. Washington, D.C.: Smithsonian Institution, 1968.

Fine Arts Insurance: A Handbook for Art Museums, chapters 5 and 6. Washington, D.C.: Association of American Art Museum Directors, 1979.

Johnson, E. Verner, and Joanne C. Horgan. *Museum Collection Storage.* UNESCO, Protection of the Cultural Heritage Technical Handbooks for Museums and Monuments, 1979.

Keck, Caroline K. *A Handbook on the Care of Paintings.* Nashville: 1965.

Keck, Caroline K., et al. *A Primer on Museum Security.* Cooperstown, N.Y.: 1966.

Keck, Caroline K. *Safeguarding Your Collection in Travel.* Nashville: 1970.

The Organization of Museums. Paris: UNESCO Press, 1974.

Phillimore, Elizabeth (compiled by). *A Glossary of Terms Useful in Conservation.* Toronto: Royal Ontario Museum, 1976.

CARE AND HANDLING OF CIRCULATING EXHIBITIONS

Pomerantz, Louis. *Is Your Contemporary Painting More Temporary Than You Think? Vital Technical Information for the Present Day Artist*. Chicago: 1962.

Stolow, Nathan. *Conservation Standards for Works of Art in Transit and on Exhibition*. Museum and Monuments XVII. Geneva: UNESCO, 1979.

Stolow, Nathan. *Conservation and Exhibitions*, Butterworths, 1987.

Stout, George L. *The Care of Pictures*. New York: Dover, 1975.

Thomson, Garry. *The Museum Environment*. London: IIC and Butterworths, 1978. (2nd ed. 1986).

Witteborg, Lothar P. *Good Show! A Practical Guide for Temporary Exhibitions*. Washington, D.C.: Smithsonian Institution Travelling Exhibition Service, 1981.

Through *Speakers Service*, the Art Gallery of Ontario Extension Services expands the exhibition program by making various staff members available to come to your community. The selected speaker can provide a walking tour through the AGO exhibition on view in your community or give a formal slide-illustrated lecture on the exhibition or a related topic of interest. Consider booking *Speakers Service* to address the subject of the many major exhibitions that are on view at the AGO prior to bringing an organized tour of your members to Toronto. Since many of our speakers are drawn from our highly specialized Education division, we can also send a speaker to lead a Docent Training Workshop. Most *Speakers Service* events (tours or lectures) will run approximately one hour; workshops will last three hours.

The purpose of *Speakers Service* is to provide another Art Gallery of Ontario resource through Extension Services to fulfill our mandate as a provincial gallery. We encourage your assistance in expanding our list of subjects and potential formats that would better suit your community's needs.

The following subjects are those available at this time. Do not hesitate to request others.

Talks Relating to Travelling Exhibitions

The Dada Period in Cologne: Selections from the Fick-Eggert Collection

Edward S. Curtis: Photographs of Indians

French Printmaking of the Eighteenth Century

The Group of Seven: Selected Watercolours,

Drawings, and Prints from the Collection of the Art Gallery of Ontario

Historic Canadian Works on Paper (working title)

The 1950s: Works on Paper

Photographs of Canadian Artists from the Newton MacTavish Collection

Picasso: Faunes et flore d'Antibes

Walter Trier: The Animals' Conference

General Art Subjects

Canadian and International Contemporary Art
Canadian Art to 1945

Canadian Art of the Nineteenth and Twentieth Centuries

Canadian Watercolour Painting

Connoisseurship in the Visual Arts

David Milne

Emily Carr

The English Country House

Fakes and Forgeries

Group of Seven

Henry Moore

History of Sculpture in Canada

History of Watercolour

Images of Ontario

Images of Women in Art

Innovative Printmaking Techniques of the Eighteenth and Nineteenth Century

Landscape Painting

Masterpieces from the European Painting and Sculpture Collection of the Art Gallery of Ontario

Portraiture

Printmaking (Contemporary Issues)

Printmaking: History and Techniques

Romanticism and the Rise of Modern Art

Walter Trier: His Life and Work

Major Exhibitions at the Art Gallery of Ontario

Ian Carr-Harris (AGO dates: November 12, 1988–February 5, 1989)

Jacques Lipchitz: A Retrospective (AGO dates: December 14, 1989–March 11, 1990)

Reminder: *Speakers Service* is designed for the needs of our clients. We are most interested in offering talks/lectures/walking tours on subjects of particular interest to your audiences. We invite you to suggest topics that would best serve your community.

Talks and Workshops on Docent Training, Education Programming and Evaluation

The Education Department at the Art Gallery of Ontario is pleased to offer talks and workshops on Docent Training and the Development of Touring Techniques for elementary and secondary level students and the adult public. This is a unique opportunity for art educators from various exhibition centres in Ontario to meet for the exchange of theories and practice on art education in the public art gallery. Subjects for talks and workshops include:

Docent Training Techniques

Establishing a Docent Program (recruiting, training, evaluation, administering)

Programming for Seniors

Secondary Level Programming and Touring

Touring for the Hearing Impaired

Visitor Studies: Process and Evaluation

Community Responsibilities

When requesting a *Speakers Service* event, select or suggest the subject, the format (walking tour, lecture/lecture series, workshop), and complete the *Booking Form/Speakers Service* with preferred dates, and forward it to the Administrative Assistant, Extension Services. *It is the hosting centre's responsibility to appropriately advertise the event in order to assure a minimum required audience of fifteen.* If a lecture or workshop is requested, adequate space as well as specific equipment needs must be arranged. In addition, we request that our *Evaluation Form/Speakers Service* be completed to assist us in improving this specialized service.

The cost to the community is a flat fee of \$150.00 per exhibition walking tour/lecture. *Speakers Service* events should be requested at least two months in advance. Similarly, cancellations must be received two weeks in advance or the full fee will be charged to compensate the speaker for lost preparation time.

Art Gallery of Ontario Extension Services Responsibilities

Upon receipt of your *Booking Form/Speakers Service*, all arrangements will be made with the participating speaker. The Administrative Assistant, Extension Services, will act as the liaison between the community and the speaker. All transit arrangements will be undertaken from this office and all additional costs such as hotel, meals, slide duplication, etc. will be borne by the AGO Extension Services.

Speakers Available

Christine Boyanoski, assistant curator, Canadian historical art
Barry Coombs, senior artist/painter, Activity Centre
Ken Dewar, education officer, adult programs
Elisabeth Khara, education officer, secondary level programs
Brian McDowell, education officer, secondary level programs
Michael Parke-Taylor, assistant curator, prints and drawings
Dennis Reid, curator, Canadian historical art
Brenda Rix, guest curator, prints and drawings
Pat Sullivan, education officer, secondary level programs
Maia-Mari Sutnik, coordinator, Photographic Services
Jim Thornton, head, Activity Centre
David Wistow, education officer, adult programs
Douglas Worts, education officer, adult programs

For several years, the Art Gallery of Ontario has offered an informal *Advisory Service* to centres within the province. As a result of the demand for this service, it has now become established as a program of Extension Services. Although most requests relate to technical concerns, advice and consultation are also available in the areas of administration, funding sources, budgeting, programming, and board/staff relationships.

The *Advisory Service* is carried out on an individual basis. Inquiries regarding technical matters should be made in writing and should include a description of the project indicating the type of information required. Some questions may be answered by telephone or correspondence or, if necessary, the appropriate staff member may travel to your community to visit the space under study. Topics on which advice or information is given include:

1. Museum/gallery standards in the areas of lighting, climate control, care and handling, security, and fire protection.
2. Methods and techniques of crate design and construction, mat cutting and hinging, framing, display assembly, installation, and lighting of works of art.
3. Design of exhibition galleries and support spaces including technical criteria.
4. Sources of materials and services.

The *Advisory Service* can also assist in the training of your technical staff either at your centre or at the Art Gallery of Ontario. In addition, when a centre first books a travelling exhibition, an Installation Officer can visit your community to assist with the installation and to advise on proper care and handling techniques. Contact the Head, Extension Services in writing to make specific arrangements.

**CATALOGUE OF EXTENSION SERVICES
1988**

Circulating Exhibitions
"Artists with their Work"
Speakers Service
Advisory Service

Resource Information
Granting Agencies
Program Sources

**Art Gallery of Ontario
Extension Services**
317 Dundas Street West
Toronto, Ontario
M5T 1G4
(416) 977-0414

**The exhibitions and programs of the Art
Gallery of Ontario Extension Services
are generously funded by the Ontario
Ministry of Culture and Communica-
tions.**

LIST OF EXHIBITIONS IN ALPHABETICAL ORDER

Arthur Hughes: The Lady with the Lilacs
(Masterpiece Exhibition Series)

"Artists with their Work"

At the Juncture of Self and Others (working title)

Boris Anisfeld (working title)

Carol Conde and Karl Beveridge: Standing Up
(CONTACT Exhibition)

Chin Chiang and the Dragon's Dance

Collector's Canada (working title)

The Dada Period in Cologne: Selections from the Fick-Eggert Collection (working title)

David Hockney: A Hollywood Collection (CONTACT Exhibition)

Edward S. Curtis: Photographs of Indians
(CONTACT Exhibition)

French Printmaking of the Eighteenth Century
(working title)

The Group of Seven: Selected Watercolours, Drawings, and Prints from the Collection of the Art Gallery of Ontario (working title)

Henry Moore Prints from the Collection of the Art Gallery of Ontario (working title)

Historic Canadian Works on Paper (working title)

The Historic Period in Canadian Inuit Art (working title)

Inquiries: Language in Art (working title)

Joyce Wieland

Loring and Wyle: Sculptors' Legacy

Lucius O'Brien (working title)

The 1950s: A Decade of Painting and Graphics
(working title)

North Baffin Drawings: Drawings collected by Terry Ryan on North Baffin Island

Our Old Friend Rolly: Watercolours, Prints, and Book Illustrations by Thomas Rowlandson in the Collection of the Art Gallery of Ontario

Paterson Ewen: Phenomena Paintings 1971-1987

Photographs of Canadian Artists from the Newton MacTavish Collection (CONTACT Exhibition)

Rodin to Moore: Sculpture from the Collection of the Art Gallery of Ontario

Roger Fry, "Group: Mother and Children" (AGO COLLECTION IN FOCUS)

Ron Martin

Selections from the Touche Ross Collection
(working title)

Shirley Wiitasalo

Signs (working title)

Stan Denniston: Reminders (CONTACT Exhibition)

Surrealism and Its Influence

20th-Century British Art from the Collection of the Art Gallery of Ontario

The Victorian Cult of Beauty: A Selection of Oil Paintings and Works on Paper from Local Collections (working title)

ACKNOWLEDGEMENTS

Walter Trier: The Animals' Conference (CONTACT exhibition)

Walter Trier: Lilliput Covers (CONTACT Exhibition)

Written Images: A Selection of Sequential Drawings

ACKNOWLEDGEMENTS

The program and exhibitions of Extension Services are made possible through the assistance and support of many different individuals, organizations, and institutions. We are grateful to the Ontario Ministry of Culture and Communications, the Museum Assistance Programs of the Department of Communications, and the Canada Council for their financial assistance as well as their ongoing cooperation on an informal basis.

The generosity of many public and private galleries, collectors, and artists in loaning their works is also greatly appreciated. A program of the nature and scope of Extension Services would not be possible without the assistance and direct involvement of departments throughout the Art Gallery of Ontario, nor without the commitment and dedication of the staff of the Extension Services.

Bold Strokes

Campeau Corporation

Canada Council Art Bank, Ottawa

Carmen Lamanna Gallery, Toronto

Chase Manhattan Bank of Canada

Cultural Affairs Division, Department of External Affairs, Ottawa

Festival Ontario, Ministry of Culture and Communications, Ontario

Henry Moore Foundation

The Isaacs Gallery, Toronto

Imperial Life Assurance Company of Canada

National Gallery of Canada, Ottawa

Ontario Arts Council, Toronto

Ontario Association of Art Galleries, Toronto

Placer Dome Inc.

Touche Ross

Trier-Fodor Foundation

Vancouver Art Gallery

FOREWORD

The ongoing relationship the Art Gallery of Ontario has with its clients enables us to continue to improve our systems of administering our circulating exhibition program.

In order for both parties (AGO and client gallery) to better understand their respective roles in providing and hosting circulating exhibitions, we have rewritten the *General Information* section that relates to *Booking Exhibitions*, and *Requirements for Booking Exhibitions*. We trust that this information will be clearer and of greater assistance to our clients.

You will have already started to receive forms that reflect our new system. In response to your *Booking Form/Exhibitions*, our Scheduling Coordinator will send you a *Confirmation of Booking* form which specifies for your record the exhibiting gallery, space required, dates, installation/dismantling periods, fee, shipping costs, and any special requirements. This form consolidates the information required by both parties in planning towards your opening. Three months prior to your opening date you will receive an *Exhibition Contract* which reflects the final arrangements and details, staff assistance required, graphic support, insurance value, and credit line. For easy ref-

erence, the reverse side of the contract consists of our Conditions of Rental. Upon receipt of a signed copy of the *Exhibition Contract*, we will dispatch the *Information Kit* two months before the official opening date of an exhibition.

By introducing these new forms at specific time intervals, we are able to update information on circulating exhibitions as it evolves, define more clearly our expectations, and further fulfill your need for accurate information. We would appreciate receiving feedback on the success of this new system and look forward to hearing from you.

We have had three additions to our staff this year: Sharon Gaum-Kuchar, Scheduling Coordinator, Veronica Cizmar, Secretary, and Curtis Strilchuk, Installation Officer. May Wong who was our Scheduling Coordinator is now my Administrative Assistant.

We invite any suggestions, compliments or criticisms of our exhibition program that you may have to offer. Your input allows us to refine our approach and better serve your needs.

Glenda Milrod

Head, Extension Services

PERSONNEL

Art Gallery of Ontario
Extension Services
317 Dundas Street West
Toronto, Ontario
M5T 1G4
(416) 977-0414
FAX (416) 979-6646

Glenda Milrod

Head
(416) 979-6605 (direct line)

May Wong

Administrative Assistant

Marcie Lawrence

Program Coordinator
"Artists with their Work" and
OUTREACH Ontario/Festival Programs
(416) 979-6638 (direct line)

Sharon Gaum-Kuchar

Scheduling Coordinator
(416) 979-6637 (direct line)

Tim Hardacre

Installation Officer

Curtis Strilchuk

Installation Officer

Veronica Cizmar

Secretary

Back Row: L to R: Sharon Gaum-Kuchar, Veronica Cizmar, May Wong.
Front Row: L to R: Marcie Lawrence, Tim Hardacre, Glenda Milrod, Curtis Strilchuk



FOREWORD

Over this past year, Extension Services has again been streamlining systems that will help the AGO work more successfully with our Ontario network of art galleries.

Because of your cooperative response to our request for a fully completed *Booking Form/Exhibitions*, we have been able to plan more smoothly the placement of exhibitions at your galleries, giving greater consideration to your needs and ours.

We are finding that by confirming the time for installation and dismantling and the necessary assistance of your staff in the *Letter of Confirmation* that you receive, we are both able to approach exhibition time more confidently with both parties understanding better the expectations of the other.

With the program often offering complicated installations, your cooperation in defining exactly which gallery spaces will be used and supplying a floor plan with each *Booking Form/Exhibition* allows us the appropriate lead time to plan more specifically the installation of a circulating exhibition in your gallery space. I want to take this opportunity to thank you for assisting us to this end.

Our *Speakers Service* has gained in popularity over the past two seasons. Your interest in this program component underlines our ongoing commitment to

offer yet another service to your community. Our Education and Curatorial staff have gained valuable experience from the opportunity to have a more direct involvement in the communities for which we design our circulating exhibition program. The Education staff are expanding their offerings in providing workshops for Docent Training and for Touring Elementary Level Students. The latter will be held at the AGO. We are pleased to be able to provide this extended service and hope you will take advantage of it.

This past summer our Program Coordinator, "Artists with their Work" and *Festival Ontario* programs, held an evaluation session with representative artists who have had experience in our "Artists with their Work" program. It was a valuable and reassuring session for both the artists and the AGO staff, and the suggestions that resulted will enable us to strengthen the service we provide through this contemporary art program.

Through the generous network of professionals who represent the art galleries in Ontario and across the country, we are able to assess our program and service on an ongoing basis. I invite your input, suggestions, comments, and criticism. Our success is only as good as the open communications and cooperation that we share.

Glenda Milrod

Head, Extension Services

PERSONNEL

Glenda Milrod

Head
(416) 979-6605 (direct line)

Jeanne-Marie Robillard

Administrative Assistant

May Wong

Scheduling Coordinator
(416) 979-6637 (direct line)

Marcie Lawrence

Program Coordinator
"Artists with their Work" and *Festival Ontario*
Programs
(416) 979-6638 (direct line)

Jim Bourke

Installation Officer

Tim Hardacre

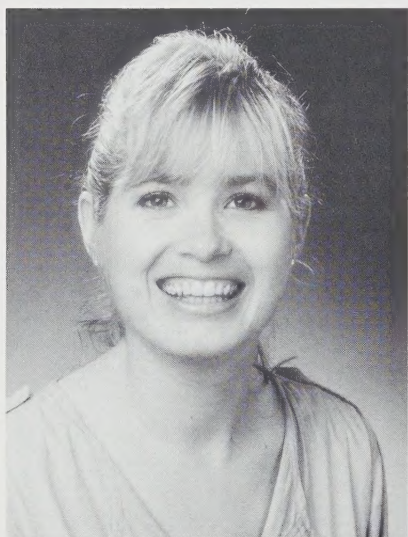
Installation Officer

Lisa Train

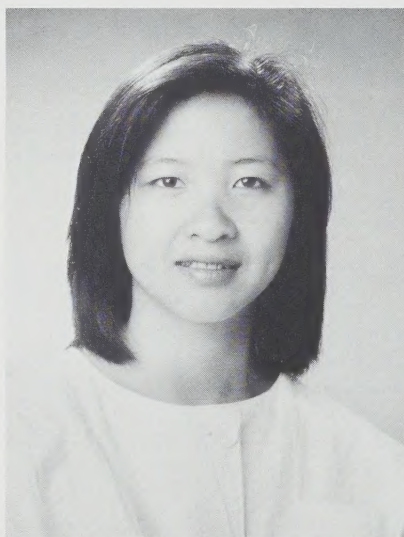
Secretary



Glenda Milrod



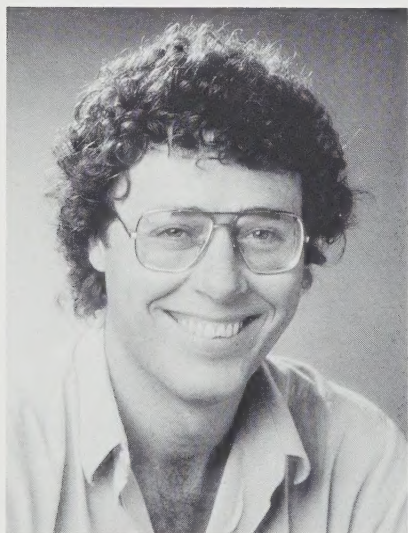
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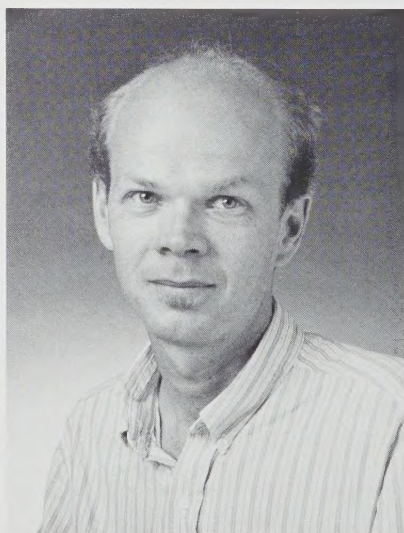
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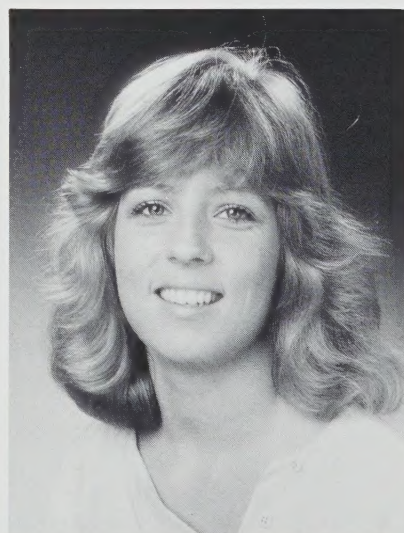
Marcie Lawrence



Jim Bourke



Tim Hardacre



Lisa Train

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Purloined Portraits
Watercolours by Will Ogilvie

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Lisa Steele and Kim Tomczak: Collaborations

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Aspects of Impressionism (working title)
Confrontations of Form
Hannah Höch - Collages
Historic Canadian Works on Paper (working title)
Inquiries: Language in Art (working title)
The 1950s: Works on Paper
Robert Fones: A Selected Survey
Towards a Lyrical Abstraction: The Art of L.A.C.
Panton (working title)

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Arthur Hughes: The Lady with the Lilacs (AGO
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Bertram Brooker: Progression (AGO COLLECTION IN
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The Victorian Cult of Beauty: Selected Works of Art
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For the Record: Ontario Women Graduates in
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Signs: An Exhibition of Critical Photography

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The Dada Period in Cologne: Selections from the
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Face à Face: French and English Caricatures of the
French Revolution and its Aftermath
French Printmaking of the Eighteenth Century
German Woodcut in the 20th Century
Moore's Animals: Prints from the Permanent
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Printmaking in Nineteenth-Century France: The
Touche Ross Gift to the Art Gallery of Ontario

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The Historic Period in Canadian Inuit Art (working
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Photographs of Canadian Artists from the Newton MacTavish Collection
Stan Denniston: Reminders
Walter Trier: Lilliput Covers

CONTACT 1988-89

Carol Conde and Karl Beveridge: Standing Up
Edward S. Curtis: Photographs of Indians
Walter Trier: The Animals' Conference

MULTI-MEDIA

Historic Canadian Works on Paper (working title)
Inquiries: Language in Art (working title)
Joyce Wieland
The 1950s: A Decade of Painting and Graphics (working title)
Surrealism and Its Influence
20th-Century British Art from the Collection of the Art Gallery of Ontario (working title)

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Arthur Hughes: The Lady With the Lilacs (AGO COLLECTION IN FOCUS)

Our Old Friend Rolly: Watercolour, Prints and Book Illustrations by Thomas Rowlandson in the Collection of the Art Gallery of Ontario

Boris Anisfeld (working title)

Chin Chiang and the Dragon's Dance

Collector's Canada (working title)

The Group of Seven: Selected Watercolours, Drawings and Prints from the Collection of the Art Gallery of Ontario (working title)

Lucius O'Brien (working title)

Paterson Ewen: Phenomena Paintings 1971-1987

Ron Martin

Shirley Wiitasalo

The Victorian Cult of Beauty: A Selection of Oil Paintings and Works on Paper from Local Collections (working title)

Written Images: A Selection of Sequential Drawings

PHOTOGRAPHY

At the Juncture of Self and Others (working title)

Signs (working title)

PRINTS

The Dada Period in Cologne: Selections from the Fick-Eggert Collection (working title)

French Printmaking of the Eighteenth Century (working title)

Henry Moore Prints from the Collection of the Art Gallery of Ontario (working title)

Selections from the Touche Ross Collection (working title)

SCULPTURE

The Historic Period in Canadian Inuit Art (working title)

Loring and Wyle: A Sculptors' Legacy

Roger Fry, "Group: Mother and Children" (AGO COLLECTION IN FOCUS)

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In order to provide a better service, we ask that careful attention be given to the following information.

PROGRAM PUBLICATIONS AND CONTACTS

The *Catalogue of Extension Services* is published annually in January. All exhibition plans established prior to printing are published in the *Catalogue*. Exhibition information is published eighteen to twenty-four months in advance of circulation dates, to provide our clients with adequate lead time for exhibition planning.

Each exhibition sheet includes circulation dates, and for those exhibitions which are fully booked at the time of publication, the established itinerary is printed for reference. Be aware that cancellations do occur. Therefore, register with the Scheduling Coordinator your interest in any exhibition so that, in the event of a cancellation or schedule change, your booking may be secured.

Between annual printings of the *Catalogue of Extension Services*, we publish an *Exhibition Newsletter* which announces updated exhibition information for both national and provincial clients. CONTACT exhibitions, a provincial program, are also published in this *Newsletter*. For further information, contact the Scheduling Coordinator, Extension Services, (416) 979-6637.

Contact the Program Coordinator, Extension Services, (416) 979-6638, for an "Artists with their Work" *Catalogue* and to book "Artists with their Work" exhibitions and workshops. Please note that this program is only available in Ontario.

Contact the Administrative Assistant, Extension Services, (416) 977-0414, ext. 232, to book a tour/lecture/workshop through our *Speakers Service* (also a provincial program).

Exhibitions are designed to travel provincially or nationally, and this scope is stated on each exhibition information sheet. The fee for exhibitions designed for provincial circuit will include shipping costs. If a provincial circuit is not fully booked, national clients' requests will be considered. National clients are required to pay the exhibition fee plus two-way shipping costs. Exhibitions designed for national circulation will have a higher exhibition fee which will reflect the costs to the Art Gallery of Ontario to prepare this exhibition for a national circuit. The total cost to a national client will be the exhibition fee plus on-going shipping.

Exhibition fees in some cases include catalogues and/or posters. Additional copies may be purchased through the Book Shop or the Reproduction Shop at the Art Gallery of Ontario. Art Gallery of Ontario Installation Officers often travel with circulating exhibitions to design, install, and dismantle exhibitions and to complete the necessary condition reports with the client gallery staff. This service is included in the exhibition fee.

Many regional centres offer excellent extension programs directed toward the smaller centres in their area. Many of these extension departments publish information on their circulating exhibitions. For other program possibilities, refer to the *Program Sources* list in the *Resource Information* section of the *Catalogue of Extension Services* or contact the Art Gallery of Ontario Extension Services for further information.

The *Catalogue of Extension Services* offers a broad range of exhibitions to an equally wide range of centres. Information on the requirements for each exhibition is included with the description to facilitate the centre's choice and to increase the centre's awareness of the basic care and handling of works of art. For further information on these subjects, please refer to the reading list in the *Care and Handling of Exhibits* section which follows.

The following requirements for receiving exhibitions are explained: security, lighting, and temperature and humidity (environment). Each exhibition has specific requirements dictated by its size and conservation concerns. When selecting an exhibition, be sure that all the requirements can be met. Read further for detailed information.

REQUIREMENTS FOR BOOKING EXHIBITIONS

Security

Security requirements are directly related to the value and scale of the exhibition. To counter theft and vandalism, suitable mechanical devices for prevention, electronic devices for detection, central station monitoring, and personal staff supervision are necessary. Safety tabs affixed to small works must be screwed to the wall. It is also understood that suitable safe practices for fire prevention including detection devices, central station monitoring, and non-damaging extinguishing methods will be employed.

Various requirements of security are as follows:

1. Twenty-four-hour full gallery security which includes a suitable electronic system and personal staff supervision during open hours. Local police should be advised that a valuable exhibition is on the premises.
2. Exhibitions in view of an attendant at all times.
3. Periodic patrols by a responsible staff member to verify the status and condition of the exhibition. Secure locks on all doors and windows.

Lighting

The intensity and quality of light can adversely affect most works of art. A major criterion in determining the length of time an exhibition can travel is the exposure the works will have to specific light levels over a given period.

The various qualities or types of light commonly found in museum/gallery buildings are as follows:

1. *Daylight*.
For most artworks, daylight is the most hazardous because of the very high level of illumination and the high ultraviolet component. In addition, direct sunlight can create "hot spots" where the buildup of heat can result in localized damage. Except under very controlled circumstances, daylight should be eliminated from the exhibition areas.
2. *Fluorescent light*.
Most fluorescent lights produce high levels of ultraviolet light. The UV must be filtered through the use of tube filters or filtering diffusers.
3. *Incandescent light*.
This is generally the safest light for artworks, although precautions must be taken to ensure that lamps or light fixtures are not placed so close to

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works that localized heating occurs. The spots or floods used in lighting should be chosen for their low heat output.

The intensity or level of illumination permitted depends on the media or materials exhibited, as follows:

1. *High sensitivity to light - 50 lux (5 foot candles)*
Dyed materials, plant and animal colours; all works on paper, watercolours, photographs, drawings; all water-based media, such as gouache, casein and egg tempera whether on paper, board or canvas; all oils and acrylics on paper; all coloured dyes and inks; all fabrics.
2. *Medium sensitivity to light - 150 lux (15 foot candles)*
Unpainted organic materials, painted (oil) and lacquered materials, polychromes, ivory; all oil and acrylic paintings on canvas or board (panel).
3. *Low sensitivity to light - 300 lux (30 foot candles)*
Ceramics, porcelain, argillite, glass.

Materials such as stone, steel, and some bronzes can be lit up to 500 lux. Levels beyond this point should be avoided due to the excessive heat generated that could affect the material.

A light level of 50 lux may appear to be insufficient for viewing upon entering an exhibition space. It is easier, however, for the eye to adapt if light levels do not jump radically throughout an exhibition. Therefore, if possible, organize those works requiring lower light levels together to allow for greater ease for the viewer.

Light levels can be read by placing the light meter's sensor parallel to the picture plane and moving it horizontally and vertically across the surface to assure that the level is consistent. Care must be taken not to touch the surface, especially on unglazed works. NOTE: Most light meters designed for cameras do not provide accurate readings in the lower range. For further information on meters designed for this purpose, contact the Head, Extension Services.

Please refer to the Lighting Specification on each Exhibition Information sheet.

Relative Humidity Control

The maintenance of a stable relative humidity (RH) is crucial to the preservation of all artworks. Severe damage can be caused by sudden or frequent changes in RH which result in expansion or contraction of absorbent materials. Furthermore, prolonged high RH levels can lead to mould growth on organic material and corrosion of metals, while prolonged dryness causes dessication and weakening of organic materials.

The optimum condition for most materials is a norm of 50% RH with daily fluctuations not exceeding $\pm 3\%$. Depending on the materials exhibited, occasional variations of $\pm 5\%$ are tolerable, but these should be an exception.

Please refer to the Temperature and Humidity Specification on each Exhibition Information sheet.

Temperature Control

A stable temperature is also important in the preservation of all artworks. Fluctuations of temperature immediately affect the relative humidity of the area making maintenance of stable RH impossible. The optimum temperature range for display of most artworks is 20° – 22°C (68° – 72°F).

Temperature and Relative Humidity should be carefully monitored. Further information and sources of monitors are available from the Head, Extension Services.

REMEMBER WORKS OF ART IN ALL MEDIA ARE SUBJECT TO DAMAGE BY INCORRECT LIGHTING AND POOR TEMPERATURE AND RELATIVE HUMIDITY CONTROL.

BOOKING EXHIBITIONS

Extension Services maintains current information on all client galleries. If you are a new client or have been inactive for five years, it will be necessary to fill out a confidential *Standard Facilities Report* for reference. If necessary, arrangements can be made for an Art Gallery of Ontario staff member to assess your facilities.

NOTE: Changes to your physical plant must be reported to Extension Services in order for us to be fully informed and prepared for future installations.

When selecting an exhibition, read the description carefully, including the space, security, and environmental requirements. Upon receipt of our annual *Catalogue of Extension Services* and subsequent *Newsletter*, complete the *Booking Form/Exhibitions* and forward it to the Scheduling Coordinator, Extension Services. Provide alternate exhibition dates to ensure that your request will be confirmed. If a special opening is planned, please communicate the time of day it will commence. By having this information ahead of time, we can accommodate your needs when scheduling our installation periods. Please state on your *Booking Form/Exhibitions* which gallery space will be used to exhibit. Also provide the gallery dimensions for our reference. Notice of cancellation must be received at least two months in advance or the full exhibition fee will be charged.

Due to the increased number of requests for booking, each centre may book up to a maximum of five exhibitions (inclusive of "Artists with their Work" exhibitions/screenings) in a one-year period from April to March (the Art Gallery of Ontario's fiscal year).

Information Kits

Information Kits are sent to client galleries two months in advance of the official opening date of an exhibition. Contents of the *Information Kits* are as follows:

Confirmation of Agreement

Includes:

Official opening and closing dates

Installation and dismantling dates (if exhibition is to be accompanied by an Installation Officer)

Shipping details

Total insurance value

Exhibition fee

Terms of rental

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A signed copy of the agreement must be returned to the Art Gallery of Ontario Extension Services before the shipment of the exhibition.

*Condition Report/Arrival **

*Condition Report/Departure **

Publicity and Attendance Report

Invoice

Check List

Includes:

Contents of the exhibition

Total insurance value

Special installation instructions

Crate List

Includes: special packing instructions

Catalogues/Brochures

Includes: suggested retail prices

Poster (if available)

Includes: suggested retail prices

Publicity Photographs

Two or three black and white photographs, labelled with appropriate captions

Press Releases (if available)

Credit Line

To be used on all publicity and promotional material

*Wall Labels **

Shipping Labels

*White Gloves/Rubber Gloves **

To be worn while handling art work during installation

Itinerary

* These items are not included for exhibitions which are to be accompanied by an Installation Officer.

Conditions of Rental

A work of art must be treated with care. Exhibiting centres are responsible for protecting and handling material entrusted to them for exhibitions and must carefully follow all directions for unpacking, handling, and repacking. Exhibitions are curated for presentation in their entirety. Additions and deletions are not permitted without permission from the Head, Extension Services. A *Confirmation of Agreement* form must be signed and returned to the Scheduling Coordinator before the exhibition will be dispatched. It is agreed that the client gallery will host the exhibition for an established period and ready the exhibition for shipment to the next centre on a specified date when Installation Officers do not accompany the exhibition. Upon this agreement, the exhibiting centre assumes responsibility for the care of the exhibition. It is understood that the centre will follow unpacking and repacking instructions, fulfill installation requirements, complete the *Condition Report/Arrival* and confirm the *Check List* and *Crate List* upon arrival. Upon departure, the exhibiting centre will complete the *Condition Report/Departure* and the *Publicity and Attendance Report* as well as confirm the *Check List* and repack according to the *Crate List*.

When Installation Officers accompany the exhibition, *Condition Reports* are completed in collaboration with the client gallery staff. *Any radical changes in condition must be reported immediately to the Scheduling Coordinator, Extension Services, (416) 979-6637. No repairs are to be implemented without the express permission of the Art Gallery of Ontario Extension Services.*

Publicity photographs are supplied by the Art Gallery of Ontario in your *Information Kit* sent two months prior to the opening of the exhibition. All reproductions must be of the entire work of art, without cropping or any alteration by over-printing, superimposed imagery, or coloured stock or inks. Specific permission must be obtained for a "detail" view, and the detail must be so identified in the title caption. Slides or photographs may not be taken of the works of art in the circulating exhibitions without written permission from the Art Gallery of Ontario Extension Services, as the works are protected by copyright laws. Installation photographs may be taken in support of the promotion of the exhibition. For the safety of our works of art we ask you not to take lighting units, flashes or tripods into the galleries.

Film and television crews cannot film installations of Art Gallery of Ontario exhibitions without the express permission of the Head, Extension Services. Be aware that there are copyright stipulations as well as security guidelines that must be met. If you anticipate this mode of media coverage, contact the Head, Extension Services, (416) 979-6605, in order to seek permission and further Security Guidelines.

Exhibiting Period

Exhibitions are generally offered for a three- to six-week period. Dates on the *Confirmation of Agreement* are the official opening and closing dates at your centre. (Note: These dates are often published in the exhibition catalogue.) Shipping is arranged by the Scheduling Coordinator in order to accommodate installation and dismantling. If the exhibition is held over beyond the specified closing date without permission from the Art Gallery of Ontario, an additional rental fee will be charged. If either delivery or pick-up does not occur as previously scheduled, telephone the Scheduling Coordinator, Extension Services, (416) 979-6637.

Exhibition Fee

The exhibition fee stated in the *Catalogue* reflects a portion of organizational costs and insurance in cases where loss or damage arise without fault or inattention on the part of the borrower. Costs for exhibitions designed for national circuit include the exhibition fee *plus* a share of the shipping expenses. Exhibitions designed for national circulation have an exhibition fee that reflects the cost inherent in preparation for a national tour. A specified number of catalogues and/or posters is often included in the exhibition fee. These may be distributed by the centre free of charge or sold at a price *not less than* that established by the Book Shop and the Reproduction Shop at the Art Gallery of Ontario. The selling prices are provided in the *Information Kit*.

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Space Requirements

Please note that the space requirement given in running metres/feet in the *Catalogue* is simply twice the total horizontal measurement of all works, frame to frame, and represents the approximate wall space required for the exhibition. Space required for three-dimensional work is given in square metres/feet. Since exhibition information is often printed up to three years in advance, actual requirements may not be available at time of printing. Updated information on actual space requirements will be sent to the participating galleries as soon as it is confirmed. When selecting an exhibition, please provide on your *Booking Form/Exhibitions* the gallery space in which you plan to exhibit with its dimensions. This information assists us in future planning.

Installation Officers

Installation Officers regularly travel with our circulating exhibitions. By sending staff from the Art Gallery of Ontario, we are often in a better position to secure loans as part of our Extension program. The installation/dismantling periods are established and communicated to the booking centre in the letter of Confirmation by the Scheduling Coordinator, Extension Services, to assure that the designated gallery space will be cleared prior to the installation period and to confirm plans for staff to be available on site to assist the Installation Officer.

It is the Installation Officer's responsibility to work with client gallery staff in unpacking the exhibition, completing the Condition Report/Arrival, designing the installation, safely installing, facilitating appropriate lighting, and photographing the installation for AGO records. The Installation Officer returns to the exhibiting centre to dismantle, prepare the *Condition Report/Departure*, and repack the exhibition for ongoing shipment.

Insurance and Protection

The Art Gallery of Ontario Extension Services limits the privilege of borrowing to those institutions which maintain a good record in handling exhibitions.

All the exhibitions are insured during transit and display. This does not absolve the exhibitors from responsibility while the exhibition is in their care. If Extension Services has reason to believe that the exhibitor is guilty of negligence in not providing adequate protection against fire, theft, and damage, or of negligence in packing, disregarding instructions, or not reporting damage immediately, the exhibitor may be held responsible for claims resulting from damage or loss. Therefore it is essential that the exhibitor carry insurance to cover legal liability.

All damage must be reported immediately to the Scheduling Coordinator, Art Gallery of Ontario Extension Services, (416) 979-6637.

Publicity

Acknowledgements to the Art Gallery of Ontario and to persons and institutions lending and sponsoring the exhibitions *must* be made in all public announcements, invitations, posters, press releases, radio, television or any other promotional material. A credit line will be supplied in letters of confirmation and the *Information Kit*.

An *Information Kit* will be sent two months in advance of the opening of the exhibitions for use of the centre. Included are fully labelled publicity photographs and a press release if available.

Sale of Works

Some works included in the Art Gallery of Ontario Extension Services circulating exhibitions are for sale. Inquiries regarding purchase should be addressed to Extension Services, which will, in turn, direct them to the artist/lender.

The Art Gallery of Ontario receives no commission on sales.

Catalogues and Audio-Visual Material

When catalogues, brochures, posters, films, slides, or videotapes are included as adjuncts to an exhibition, their costs are generally absorbed by the Art Gallery of Ontario.

Admission Charge

We recognize that it is the privilege of the exhibiting centre to establish its own admission policy. However, it should be understood that, due to the nature of the subsidies granted to the Art Gallery of Ontario Extension Services, we recommend that no special surcharge be affixed for travelling exhibitions. When exhibitions are directly supported through the Museum Assistance Programs of the Department of Communications, borrowers may *not* charge a special admission fee.

Shipping

All shipping arrangements are made by the Art Gallery of Ontario. Client galleries will receive confirmation of pick-up and delivery dates from the Scheduling Coordinator, Extension Services. Any requests for changes to the shipping arrangements are to be made through the Scheduling Coordinator. Do not contact the shipping companies directly. If changes are made by the client, the Art Gallery of Ontario cannot take any responsibility for the shipment.

Crate Lists are included in your *Information Kit* dispatched two months prior to opening date. Please check the *Crate List* to establish the size of the shipment. Information published in the *Catalogue of Extension Services* often changes since it is published two to three years ahead.

It is the responsibility of the client gallery staff to assist in and oversee the careful handling of art shipments by the shipping company staff on behalf of the Art Gallery of Ontario.

ANY CONCERNS REGARDING THE HANDLING OF SHIPMENTS, AS WELL AS DELAYS IN PICK-UP OR DELIVERY SHOULD BE REPORTED IMMEDIATELY TO THE SCHEDULING COORDINATOR, EXTENSION SERVICES, (416) 979-6637.

BOOKING "ARTISTS WITH THEIR WORK" PROGRAMS

All requests for "Artists with their Work" exhibitions and screenings to be held before April 1989 should be received by the Program Coordinator, Extension Services, by January 1988. All scheduling will be done

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once a year in order to distribute programs proportionately throughout the province.

Please refer to the "Artists with their Work" *Catalogue* for further information on individual artists. Additional biographical and visual material on the participating artists is available through Extension Services. In order to secure your program dates, forward a completed "Artists with their Work" *Booking Form* to the Program Coordinator, Extension Services. All arrangements with the participating artists will be made by the Program Coordinator, Extension Services.

BOOKING FESTIVAL ONTARIO PROGRAMS

As a participating agency of the Ministry of Culture and Communications' *Festival Ontario* Program, the Art Gallery of Ontario Extension Services is able to provide exhibitions of either historical or contemporary art. These exhibitions may be developed in direct response to a community's request or may be drawn from the circulating exhibition program. Through its "Artists with their Work" Program, the Art Gallery of Ontario can organize exhibitions and workshops in contemporary art media such as painting and drawing, printmaking, sculpture/installation, photography, performance, filmmaking, and video. The *Speakers Service* may be used to book lecturers who will speak on specified organized exhibitions or on more general topics. (Refer to the *Speakers Service* information in this catalogue).

Programs are coordinated and developed in consultation with a festival organizing committee to suit individual community interests. Inquiries for *Festival Ontario* events should be directed to the Program Coordinator, Art Gallery of Ontario Extension Services, (416) 979-6638. For further information on the programs available from other provincial agencies through *Festival Ontario*, refer to the *Resource Information* section of this *Catalogue of Extension Services*.

SPECIAL LOANS FROM THE COLLECTION OF THE ART GALLERY OF ONTARIO

Works from the collection are available for loan to art galleries in the Province of Ontario. Please direct inquiries in writing to the Director, Art Gallery of Ontario. A *Standard Facilities Report* on your centre must be on file with Extension Services before a loan can be approved.

General Idea: Video Screening
"Artists with their Work" Program
Monitor North at Thunder Bay Art
Gallery
January 4, 1988

**David Hockney : A Hollywood
Collection**
Belleville Public Library Gallery
January 5–February 2, 1988

Nancy Nicol: Video Screenings
"Artists with their Work" Program
S.A.W. Gallery, Ottawa
January 7-8, 1988

**Rodin to Moore: Works from the
Permanent Collection of the
Art Gallery of Ontario**
Laurentian University Museum
and Arts Centre, Sudbury
January 7-31, 1988

Susan Schelle: Sculpture
"Artists with their Work"
Workshop
The Art Gallery St. Thomas-Elgin,
St. Thomas
January 10, 1988

Kim Moodie: Drawing
"Artists with their Work"
Exhibition
Woodstock Public Art Gallery
January 7–February 7, 1988

Kim Moodie: Drawing
"Artists with their Work"
Workshops
Woodstock Public Art Gallery
January 12, 16, 19, 1988

Fern Helfand: Photography
"Artists with their Work"
Exhibition
The Temiskaming Art Gallery,
Haileybury
January 12–February 6, 1988

Fern Helfand: Photography
"Artists with their Work"
Workshops
The Temiskaming Art Gallery,
Haileybury
January 15-17, 1988

**Loring and Wyle: Sculptors'
Legacy**
Art Gallery of Algoma, Sault Ste.
Marie
January 18–February 5, 1988

Rodin to Moore
Speakers Service
Laurentian University Museum
and Arts Centre, Sudbury
January 20, 1988

Joanne Tod: Painting
"Artists with their Work"
Exhibition
Thunder Bay Art Gallery
January 22–February 28, 1988

**Our Old Friend Rolly:
Watercolours, Prints, and
Book Illustrations by Thomas
Rowlandson in the Collection
of the Art Gallery of Ontario**
Acadia University Art Gallery,
Wolfville, N.S.
January 24–February 28, 1988

Surrealism and Its Influence
Thunder Bay Art Gallery
January 29–March 13, 1988

Stan Denniston: Reminders
CONTACT Exhibition
Aurora Public Library
February 1-26, 1988

Alex Neumann: Photography
"Artists with their Work"
Exhibition
Belleville Public Library Gallery
February 1-27, 1988

FASTWÜRMS: Installation
"Artists with their Work"
Workshop
Forest City Gallery, London,
Ontario
February 5, 1988

FASTWÜRMS: Installation
"Artists with their Work"
Exhibition
Forest City Gallery, London,
Ontario
February 5-27, 1988

Walter Trier: Lilliput Covers
CONTACT Exhibition
London Regional Art Gallery,
Ontario
February 5–March 13, 1988

George Raab: Graphics
"Artists with their Work"
Workshops
Erindale Campus Art Gallery,
Mississauga
February 8-9, 11, 1988

George Raab: Graphics
"Artists with their Work"
Exhibition
Erindale Campus Art Gallery,
Mississauga
February 9–March 10, 1988

**Reinhard Reitzenstein:
Sculpture**
"Artists with their Work"
Exhibition
The Art Gallery of Peterborough
February 11–March 6, 1988

Alex Neumann: Photography
"Artists with their Work"
Workshops
Belleville Public Library Gallery
February 12-13, 1988

Joanne Tod: Painting
"Artists with their Work"
Workshops
Thunder Bay Art Gallery
February 12-14, 1988

Surrealism and Its Influence
Speakers Service
Thunder Bay Art Gallery
February 18, 1988

**Loring and Wyle: Sculptors'
Legacy**
The Gallery/Stratford
February 19–March 20, 1988

Joyce Wieland
Mackenzie Art Gallery, Regina,
Sask.
February 19–April 10, 1988

**Reinhard Reitzenstein:
Sculpture**
"Artists with their Work"
Workshops
The Art Gallery of Peterborough
February 21-23, 1988

Fakes and Forgeries
Speakers Service
The Temiskaming Art Gallery,
Haileybury
February 25, 1988

**North Baffin Drawings:
Collected by Terry Ryan on
North Baffin Island in 1964**
Art Gallery of Windsor
February 27–March 27, 1988

Peter Dykhuis: Painting
"Artists with their Work"
Workshops
Laurentian University Museum
and Arts Centre, Sudbury
March 2-4, 1988

Peter Dykhuis: Painting
"Artists with their Work"
Exhibition
Laurentian University Museum
and Arts Centre, Sudbury
March 2-27, 1988

**Rodin to Moore: Works from the
Permanent Collection of the
Art Gallery of Ontario**
Rodman Hall Arts Centre, St.
Catharines
March 4–April 3, 1988

Irene Xanthos: Sculpture
"Artists with their Work"
Exhibition
Thunder Bay Art Gallery
March 4–April 24, 1988

Rodin to Moore
Speakers Service
Rodman Hall Arts Centre, St.
Catharines
March 10, 1988

Chin Chiang and the Dragon's Dance

The Gallery & Library, Cambridge
March 12-April 10, 1988

Shirley Wiitasalo

London Regional Art Gallery,
Ontario
March 12-April 20, 1988

Our Old Friend Rolly:

**Watercolours, Prints, and
Book Illustrations by Thomas
Rowlandson in the Collection
of the Art Gallery of Ontario**

Pointe Claire Cultural Centre:
Stewart Hall Art Gallery, Que.
March 19-April 17, 1988

Annette Mangaard: Film

Screening and Performance

"Artists with their Work" Program
White Water Gallery, North Bay
March 30-31, 1988

Written Images: A Selection of Sequential Drawings

Speakers Service
Centennial Gallery, Oakville
March 31, 1988

Written Images: A Selection of Sequential Drawings

Centennial Gallery, Oakville
March 31-May 15, 1988

David Hockney: A Hollywood Collection

CONTACT Exhibition
Inverarden Regency Cottage
Museum, Cornwall
April 1-30, 1988

Irene Xanthos: Sculpture

"Artists with their Work"

Workshops

Thunder Bay Art Gallery
April 6-8, 1988

Lupé Rodriguez: Painting

"Artists with their Work"

Exhibition

Lynnwood Arts Centre, Simcoe
April 8-May 1, 1988

Surrealism and Its Influence

Rodman Hall Arts Centre, St.
Catharines
April 8-May 8, 1988

Framing Techniques

Speakers Service
Rails' End Gallery, Haliburton
April 13, 1988

Lupé Rodriguez: Painting

"Artists with their Work"

Workshops

Lynnwood Arts Centre, Simcoe
April 13-15, 1988

Loring and Wyle: Sculptors' Legacy

Speakers Service
The Art Gallery of Peterborough
April 14, 1988

Loring and Wyle: Sculptors' Legacy

The Art Gallery of Peterborough
April 14-May 15, 1988

Surrealism and Its Influence

Speakers Service
Rodman Hall Arts Centre, St.
Catharines
April 21, 1988

Sylvie Bélanger: Installation

"Artists with their Work"

Exhibition

London Regional Art Gallery
April 22-May 22, 1988

Sylvie Bélanger: Installation

"Artists with their Work"

Workshop

London Regional Art Gallery
April 29, 1988

Annette Mangaard: Film Screening

"Artists with their Work" Program
Hamilton Artists' Inc.
April 29-30, 1988

Chin Chiang and the Dragon's Dance

Thunder Bay Art Gallery
April 29-May 29, 1988

Jane Buyers: Sculpture

"Artists with their Work"

Exhibition

Whitby Arts Inc., The Station
Gallery
April 30-May 22, 1988

Paterson Ewen: Phenomena Paintings 1971-1987

London Regional Art Gallery,
Ontario
April 30-June 12, 1988

Jane Buyers: Sculpture

"Artists with their Work"

Workshops

Whitby Arts Inc., The Station
Gallery
May 3, 14-15, 1988

Rae Johnson: Painting

"Artists with their Work"

Workshops

101 Artists' Centre d'artistes,
Ottawa
May 4-5, 1988

Rae Johnson: Painting

"Artists with their Work"

Exhibition

101 Artists' Centre d'artistes,
Ottawa
May 5-28, 1988

Sandra Meigs: Film Screening

"Artists with their Work" Program
Hamilton Artists' Inc.
May 13-14, 1988

Shirley Wiitasalo

Thunder Bay Art Gallery
May 13-July 3, 1988

History of Watercolour

Speakers Service
Rails' End Gallery, Haliburton
May 18, 1988

Henry Moore

Speakers Service
Woodstock Public Art Gallery
May 26, 1988

Walter Trier: Lilliput Covers

CONTACT Exhibition
Timmins Museum: National
Exhibition Centre, South
Porcupine
May 30-June 30, 1988

Teri Chmilar: Video Screening

"Artists with their Work" Program
Hamilton Artists' Inc.
June 3-4, 1988

20th Century British Art from the Collection of the Art Gallery of Ontario

Sarnia Public Library and Art
Gallery
June 11-July 17, 1988

David Hockney: A Hollywood Collection

CONTACT Exhibition
Chatham Cultural Centre
June 18-July 24, 1988

Philip Hoffman: Film Screening

"Artists with their Work" Program
Ed Video Inc., Guelph
June 22-23, 29, 1988

Loring and Wyle: Sculptors' Legacy

Centennial Gallery, Oakville
June 23-July 24, 1988

Tom Benner and Reinhard Reitzenstein: Outdoor Sculpture

"Artists with their Work"
Workshops
Rails' End Gallery, Haliburton,
Blue Grass Festival,
OUTREACH ONTARIO
June 29, 1988

Janis Hoogstraten: Drawing

"Artists with their Work"

Workshop

White Water Gallery, North Bay
June 30, 1988

Janis Hoogstraten: Drawing

"Artists with their Work"

Exhibition

White Water Gallery, North Bay

June 30-July 23, 1988

Jennifer Dickson, Fern Helfand and Alex Neumann: The Artist as Traveller

"Artists with their Work"

Exhibition

The Art Gallery of Peterborough,

Festival of Lights, OUTREACH

ONTARIO

June 30-July 24, 1988

Tom Benner and Reinhard Reitzenstein: Outdoor Sculpture

"Artists with their Work"

Exhibition

Rails' End Gallery, Haliburton,

Blue Grass Festival,

OUTREACH ONTARIO

July 1-September 5, 1988

Fern Helfand: The Artist as Traveller

"Artists with their Work"

Workshop

The Art Gallery of Peterborough,

Festival of Lights, OUTREACH

ONTARIO

July 8, 1988

Tom Benner, Spring Hurlbut, and Reinhard Reitzenstein: Outdoor Sculpture

"Artists with their Work"

Exhibition

Tom Thomson Memorial Art

Gallery, Owen Sound

Summerfolk Music Festival,

OUTREACH ONTARIO

July 10-October 10, 1988

Fakes and Forgeries

Speakers Service

Rails' End Gallery, Haliburton

July 13, 1988

Paterson Ewen: Phenomena Paintings 1971-1987

Vancouver Art Gallery, B.C.

July 13-September 12, 1988

Jennifer Dickson: The Artist as Traveller

"Artists with their Work"

Workshop

The Art Gallery of Peterborough,

Festival of Lights, OUTREACH

ONTARIO

July 14, 1988

Shirley Wiitasalo

Winnipeg Art Gallery, Man.

July 21-September 4, 1988

Alex Neumann: The Artist as Traveller

"Artists with their Work"

Workshop

The Art Gallery of Peterborough,

Festival of Lights, OUTREACH

ONTARIO

July 23, 1988

Stan Denniston: Reminders

CONTACT Exhibition

Belleville Public Library Gallery

August 2-31, 1988

Carole Condé and Karl

Beveridge: Standing Up

CONTACT Exhibition

Niagara Artists' Centre, St.

Catharines

August 8-26, 1988

Photographs of Canadian Artists from the Newton MacTavish Collection

CONTACT Exhibition

The Temiskaming Art Gallery,

Haileybury

August 9-September 3, 1988

Vincent Tangredi: Painting

"Artists with their Work"

Exhibition

The Gallery & Library, Cambridge

August 26-September 20, 1988

Arthur Hughes: The Lady with the Lilacs

AGO Collection in Focus

Laurentian University Museum

and Arts Centre, Sudbury

August 31-September 25, 1988

Brian Burnett: Painting

"Artists with their Work"

Exhibition

Timmins Museum: National

Exhibition Centre, South

Porcupine

August 31-October 9, 1988

Printmaking in Nineteenth-Century France: The Touche Ross Gift to the Art Gallery of Ontario

Glenbow Museum, Calgary, Alta.

September 3-October 23, 1988

Vincent Tangredi: Painting

"Artists with their Work"

Workshop

The Gallery & Library, Cambridge

September 8, 1988

Jane Buyers: Sculpture

"Artists with their Work"

Exhibition

The Latcham Gallery, Stouffville

September 8-October 1, 1988

Collector's Canada

Musée du Québec, Que.

September 9-October 23, 1988

Moira Clark: Graphics

"Artists with their Work"

Exhibition

Whitby Arts Inc., The Station

Gallery

September 10-October 2, 1988

Brian Burnett: Painting

"Artists with their Work"

Workshops

Timmins Museum: National

Exhibition Centre, South

Porcupine

September 10-11, 1988

Janice Gurney: Painting

"Artists with their Work"

Workshops

Oakville Galleries: Gairloch

Gallery

September 17, 28, October 11,

1988

Janice Gurney: Painting

"Artists with their Work"

Exhibition

Oakville Galleries: Gairloch

Gallery

September 17-October 23, 1988

Jane Buyers: Sculpture

"Artists with their Work"

Workshops

The Latcham Gallery, Stouffville

September 20, 1988

Moira Clark: Graphics

"Artists with their Work"

Workshops

Whitby Arts Inc., The Station

Gallery

September 20, 24-25, 1988

Carole Condé and Karl Beveridge: Standing Up

CONTACT Exhibition

Ottawa School of Art

September 20-October 8, 1988

Tom Benner, Spring Hurlbut, and Reinhard Reitzenstein: Outdoor Sculpture

"Artists with their Work"

Workshop

Tom Thomson Memorial Art

Gallery, Owen Sound

Summerfolk Music Festival,

OUTREACH ONTARIO

September 25, 1988

Fakes and Forgeries

Speakers Service

Laurentian University Museum

and Arts Centre, Sudbury

September 28, 1988

Landscape Painting

Speakers Service

The Temiskaming Art Gallery,

Haileybury

September 29, 1988

EXTENSION SERVICES PAST YEAR'S PROGRAMS 1988

Edward S. Curtis: Photographs of Indians

CONTACT Exhibition
Inverarden Regency Cottage
Museum, Cornwall
October 1-31, 1988

Walter Trier: The Animals' Conference

CONTACT Exhibition
Collingwood Public Library
October 3-November 3, 1988

Howard Simkins: Painting

"Artists with their Work"
Workshop
White Water Gallery, North Bay
October 6, 1988

Howard Simkins: Painting

"Artists with their Work"
Exhibition
White Water Gallery, North Bay
October 6-29, 1988

The 1950s: Works on Paper

Laurentian University Museum
and Arts Centre, Sudbury
October 13-November 13, 1988

Jane Buyers: Sculpture

"Artists with their Work"
Exhibition
The Lindsay Gallery
October 14-November 5, 1988

FASTWÜRMS: Film Screening

"Artists with their Work" Program
Niagara Artists' Centre, St.
Catharines
October 15, 1988

Jane Buyers: Sculpture

"Artists with their Work"
Workshops
The Lindsay Gallery
October 15-16, 1988

Arthur Hughes: The Lady with the Lilacs

AGO Collection in Focus
Macdonald Stewart Art Centre,
Guelph
October 15-November 13, 1988

Paterson Ewen: Phenomena Paintings 1971-1987

Dalhousie Art Gallery, Halifax,
N.S.
October 21-December 11, 1988

Sybil Goldstein: Painting

"Artists with their Work"
Exhibition
The Temiskaming Art Gallery,
Haileybury
October 25-November 19, 1988

Peter Dykhuis: Installation

"Artists with their Work"
Exhibition
Woodstock Public Art Gallery
October 27-November 27, 1988

Sybil Goldstein: Painting

"Artists with their Work"
Workshops
The Temiskaming Art Gallery,
Haileybury
October 28-30, 1988

Rae Johnson: Painting

"Artists with their Work"
Workshops
Kingston Artists' Association Inc.
November 2-4, 1988

Peter Dykhuis: Installation

"Artists with their Work"
Workshops
Woodstock Public Art Gallery
November 3-5, 1988

Juan Geuer: Constructions

"Artists with their Work"
Exhibition
Tom Thomson Memorial Art
Gallery, Owen Sound
November 4-27, 1988

Rae Johnson: Painting

"Artists with their Work"
Exhibition
Kingston Artists' Association Inc.
November 5-25, 1988

French Printmaking of the Eighteenth Century

Whitby Arts Inc., The Station
Gallery
November 5-27, 1988

Sylvie Bélanger: Installation

"Artists with their Work"
Exhibition
Sarnia Public Library and Art
Gallery
November 5-December 3, 1988

Carole Condé and Karl Beveridge: Standing Up

CONTACT Exhibition
McMaster Art Gallery, Hamilton
November 6-December 4, 1988

Teri Chmilar: Video Screening

"Artists with their Work" Program
Sarnia Public Library and Art
Gallery
November 18-19, 1988

Nora Hutchinson: Video Screening

"Artists with their Work" Program
Sarnia Public Library and Art
Gallery
November 23, 1988

Sylvie Bélanger: Installation

"Artists with their Work"
Workshop
Sarnia Public Library and Art
Gallery
November 26, 1988

Signs: An Exhibition of Critical Photography

The Nickle Arts Museum, Calgary,
Alta.
November 25, 1988-January 1,
1989

Printmaking in Nineteenth-Century France: The Touche Ross Gift to the Art Gallery of Ontario

Vancouver Art Gallery, B.C.
December 1, 1988-January 8,
1989

Edward S. Curtis: Photographs of Indians

CONTACT Exhibition
Woodstock Public Art Gallery
December 1, 1988-January 15,
1989

Joan Krawczyk: Painting

"Artists with their Work"
Exhibition
Thunder Bay Art Gallery
December 2, 1988-January 22,
1989

Walter Trier: The Animals' Conference

CONTACT Exhibition
Timmins Museum: National
Exhibition Centre, South
Porcupine
December 7, 1988-January 10,
1989

French Printmaking of the Eighteenth Century

The Glendon Gallery, Toronto
December 8, 1988-January 8,
1989

Joan Krawczyk: Painting

"Artists with their Work"
Workshops
Thunder Bay Art Gallery
December 9-10, 1988

Carole Condé and Karl Beveridge: Standing Up

CONTACT Exhibition
Art Gallery of Windsor
December 17, 1988-January 29,
1989

Vogue and Harper's Bazaar Fashion Covers: 1910-1925

CONTACT Exhibition
Timmins Museum: National Exhibition Centre, South Porcupine
January 1-30, 1987

William Henry Bartlett's Upper Canada

CONTACT Exhibition
Aurora Public Library
January 2-30, 1987

Preferred Places: A Selection of British Landscape Watercolours from the Collection of the Art Gallery of Ontario

Glendon Gallery, Toronto
January 8-February 15, 1987

Alison Brannen: Graphics

"Artists with their Work"
Exhibition
Hennepin Art Gallery, Welland
January 9-31, 1987

Landscapes of the Mind: Images of Ontario

Chatham Cultural Centre
January 9-February 1, 1987

Jack Bush: Early Work

Acadia University Art Gallery, Wolfville, N.S.
January 10-February 10, 1987

Brian Burnett: Painting

"Artists with their Work"
Exhibition
The Gallery & Library, Cambridge
January 12-February 8, 1987

Alison Brannen: Graphics

"Artists with their Work"
Workshop
Hennepin Art Gallery, Welland
January 14, 1987

Sympathetic Realism: George A. Reid and the Academic Tradition

Kitchener/Waterloo Art Gallery, Kitchener
January 15-February 22, 1987

James McNeill Whistler and his Circle: Etchings and Lithographs from the Collection of the Art Gallery of Ontario

The Art Gallery of Peterborough
January 16-February 15, 1987

Harold Town: A Retrospective

Art Gallery of Nova Scotia, Halifax, N.S.
January 22-March 8, 1987

Brian Burnett: Painting

"Artists with their Work"
Workshops
The Gallery & Library, Cambridge
January 28-29, 1987

Henry Moore: Shelter Sketch-Book Portfolio

CONTACT Exhibition
Aurora Public Library
February 2-20, 1987

Shelagh Alexander: Compilation Photography

"Artists with their Work"
Workshops
Artcite Inc., Windsor
February 4-5, 1987

Oliver Girling: Painting

"Artists with their Work"
Workshops
Tom Thomson Memorial Art Gallery, Owen Sound
February 4-6, 1987

Shelagh Alexander: Compilation Photography

"Artists with their Work"
Exhibition
Artcite Inc., Windsor
February 4-March 1, 1987

North Baffin Drawings: Drawings Collected by Terry Ryan on North Baffin Island

Art Gallery of Greater Victoria, B.C.
February 5-March 22, 1987

A Century of Printmaking in Canada: A Selection of Prints from the Canadian Historical Collection of the Art Gallery of Ontario

Rodman Hall Arts Centre, St. Catharines
February 6-March 1, 1987

Oliver Girling: Painting

"Artists with their Work"
Exhibition
Tom Thomson Memorial Art Gallery, Owen Sound
February 6-March 1, 1987

Nora Hutchinson: Video Screening

"Artists with their Work" Program
Kingston Artists' Association Inc.,
February 10-11, 1987

George Raab: Graphics

"Artists with their Work"
Exhibition
Thunder Bay Art Gallery
February 10-March 8, 1987

A Century of Printmaking

Speakers Service
Rodman Hall Arts Centre, St. Catharines
February 12, 1987

Weegee

Macdonald Stewart Art Centre, Guelph
February 14-March 22, 1987

Vogue and Harper's Bazaar Fashion Covers: 1910-1925

CONTACT Exhibition
Atikokan Centennial Museum
February 15-March 15, 1987

Midi Onodera: Film Screening

"Artists with their Work" Program
Kingston Artists' Association Inc.
February 18-19, 1987

Joanne Tod: Painting

"Artists with their Work"
Workshops
Laurentian University Museum and Arts Centre, Sudbury
February 18-20, 1987

Joanne Tod: Painting

"Artists with their Work"
Exhibition
Laurentian University Museum and Arts Centre, Sudbury
February 18-March 15, 1987

Photographs of László Moholy-Nagy

Laurentian University Museum and Arts Centre, Sudbury
February 18-March 15, 1987

George Raab: Graphics

"Artists with their Work"
Workshops
Thunder Bay Art Gallery
February 19-21, 1987

Liz Magor

Mendel Art Gallery, Saskatoon, Sask.
February 20-March 29, 1987

Baroque Statuettes and Medals in the Art Gallery of Ontario: The Margaret and Ian Ross Collection

Kitchener/Waterloo Art Gallery
February 26-April 12, 1987

Preferred Places: A Selection of British Landscape Watercolours from the Collection of the Art Gallery of Ontario

Kitchener/Waterloo Art Gallery
February 26-April 26, 1987

Richard Kerr: Film Screening

"Artists with their Work" Program
Kingston Artists' Association Inc.
February 27, 1987

Tim Jocelyn: Installation

"Artists with their Work"
Exhibition
St. Lawrence College Saint-Laurent Art Gallery, Kingston
March 2-26, 1987

William Henry Bartlett's Upper Canada

CONTACT Exhibition
Belleville Public Library Gallery
March 2-28, 1987

Sympathetic Realism: George A. Reid and the Academic Tradition

Burlington Cultural Centre
March 5-29, 1987

Landscapes of the Mind: Images of Ontario

Timmins Museum: National Exhibition Centre, South Porcupine
March 7-30, 1987

Landscapes of the Mind

Speakers Service
Timmins Museum: National Exhibition Centre, South Porcupine
March 11, 1987

Sympathetic Realism

Speakers Service
Burlington Cultural Centre
March 11, 1987

Philip Hoffman: Film Screening

"Artists with their Work" Program
The Gallery & Library, Cambridge
March 13-14, 1987

Wendy Coad: Painting

"Artists with their Work"
Exhibition
S.A.W. Gallery, Ottawa
March 14-April 11, 1987

Wendy Coad: Painting

"Artists with their Work"
Workshops
S.A.W. Gallery, Ottawa
March 15-17, 1987

Robert Bowers: Sculpture

"Artists with their Work"
Exhibition
Laurentian University Museum and Arts Centre, Sudbury
March 18-April 12, 1987

Shelagh Alexander: Compilation Photography

"Artists with their Work"
Workshops
Art Gallery of Algoma, Sault Ste. Marie
March 19-20, 1987

Shelagh Alexander: Compilation Photography

"Artists with their Work"
Exhibition
Art Gallery of Algoma, Sault Ste. Marie
March 19-April 19, 1987

Robert Bowers: Sculpture

"Artists with their Work"
Workshops
Laurentian University Museum and Arts Centre, Sudbury
March 25-27, 1987

Joanne Tod: Painting

"Artists with their Work"
Workshop
Forest City Gallery, London, Ontario
March 26, 1987

Joanne Tod: Painting

"Artists with their Work"
Exhibition
Forest City Gallery, London, Ontario
March 27-April 18, 1987

Rodin to Moore: Works from the Permanent Collection of the Art Gallery of Ontario

The Gallery/Stratford
March 27-April 26, 1987

Philip Hoffman: Film Screening

"Artists with their Work"
Workshop
The Gallery & Library, Cambridge
March 28, 1987

Lupe Rodriguez: Painting

"Artists with their Work"
Workshop
The Art Gallery of Peterborough
April 1-3, 1987

Lupe Rodriguez: Painting

"Artists with their Work"
Exhibition
The Art Gallery of Peterborough
April 1-May 3, 1987

Juan Geuer: Constructions

"Artists with their Work Workshop"
White Water Gallery, North Bay
April 2, 1987

Juan Geuer: Constructions

"Artists with their Work"
Exhibition
White Water Gallery, North Bay
April 2-25, 1987

Douglas Kirton: Painting

"Artists with their Work"
Exhibition
Whitby Arts Inc., The Station Gallery
April 4-26, 1987

Barbara Caruso: Painting and Graphics

"Artists with their Work"
Exhibition
Lynnwood Arts Centre, Simcoe
April 8-29, 1987

Barbara Caruso: Painting and Graphics

"Artists with their Work"
Workshop
Lynnwood Arts Centre, Simcoe
April 9, 1987

Sympathetic Realism: George A. Reid and the Academic Tradition

Rodman Hall Arts Centre, St. Catharines
April 10-May 17, 1987

Rodin to Moore: Works from the Permanent Collection of the Art Gallery of Ontario

Access for the Visually Impaired
The Gallery/Stratford
April 11, 1987

The Group of Seven

Speaker Service
Quinte Arts Council/Belleville Public Library Gallery
April 14, 1987

Douglas Kirton: Painting

"Artists with their Work"
Workshop
Whitby Arts Inc., The Station Gallery
April 14, 1987

Barbara Caruso: Painting and Graphics

"Artists with their Work"
Workshops
Lynnwood Arts Centre, Simcoe
April 15-16, 1987

Weegee

Inverarden Regency Cottage Museum, Cornwall
April 15-May 15, 1987

Sympathetic Realism

Speakers Service
Rodman Hall Arts Centre, St. Catharines
April 16, 1987

David Clarkson: Painting

"Artists with their Work"
Exhibition
S.A.W. Gallery, Ottawa
April 21-May 16, 1987

David Clarkson: Painting

"Artists with their Work"
Workshop
S.A.W. Gallery, Ottawa
April 22, 1987

James McNeill Whistler and his Circle: Etchings and Lithographs from the Collection of the Art Gallery of Ontario
Art Gallery of Northumberland,
Cobourg
April 24-May 24, 1987

Douglas Kirton: Painting
"Artists with their Work"
Workshops
Whitby Arts Inc., The Station
Gallery
April 25-26, 1987

William Henry Bartlett's Upper Canada
CONTACT Exhibition
Art Gallery of Algoma, Sault Ste.
Marie
April 30-May 24, 1987

George Raab: Graphics
"Artists with their Work"
Exhibition
The Lindsay Gallery
May 1-23, 1987

Robert Bowers: Sculpture
"Artists with their Work"
Workshop
Niagara Artists' Centre, St.
Catharines
May 2, 1987

Robert Bowers: Sculpture
"Artists with their Work"
Exhibition
Niagara Artists' Centre, St.
Catharines
May 2-23, 1987

Baroque Statuettes and Medals in the Art Gallery of Ontario: The Margaret and Ian Ross Collection
The Art Gallery of Peterborough
May 7-31, 1987

Simon Harwood, Janis Hoogstraten, Douglas Kirton: Nature, the Garden and the Seeds of Things
"Artists with their Work"
Exhibition
Centennial Gallery, Oakville
May 7-June 7, 1987

Robert Bowers: Sculpture
"Artists with their Work"
Workshop
Niagara Artists' Centre, St.
Catharines
May 9, 1987

James McNeill Whistler and His Circle
Speakers Service
Art Gallery of Northumberland,
Cobourg
May 10, 1987

Simon Harwood, Janis Hoogstraten, Douglas Kirton: Nature, the Garden and the Seeds of Things
"Artists with their Work"
Workshops
Centennial Gallery, Oakville
May 15, 1987

George Raab: Graphics
"Artist with their Work"
Workshops
The Lindsay Gallery
May 22-24, 1987

Simon Harwood, Janis Hoogstraten: Nature, the Garden and the Seeds of Things
"Artists with their Work"
Workshops
Centennial Gallery, Oakville
May 24, 1987

Tom Benner: Sculpture
"Artists with their Work"
Workshop
Woodstock Public Art Gallery
May 25, 1987

Henry Moore: Shelter Sketch-Book Portfolio
CONTACT Exhibition
Belleville Public Library Gallery
June 1-30, 1987

Joyce Wieland
Speakers Service
Quinte Arts Council/Belleville
Public Library Gallery
June 2, 1987

Nora Hutchinson: Video Screening
"Artists with their Work" Program
Woodstock Public Art Gallery
June 4-6, 1987

Tom Benner: Sculpture
"Artists with their Work"
Exhibition
Woodstock Public Art Gallery
June 4-28, 1987

Sympathetic Realism: George A. Reid and the Academic Tradition
The Art Gallery of Peterborough
June 4-July 5, 1987

Weegee
Dalhousie Art Gallery, Halifax,
N.S.
June 4-July 12, 1987

Preferred Places: A Selection of British Landscape Watercolours from the Collection of the Art Gallery of Ontario
Sarnia Public Library and Art
Gallery
June 5-July 6, 1987

Tom Benner: Sculpture
"Artists with their Work"
Workshop
Woodstock Public Art Gallery
June 8, 1987

Tom Benner: Sculpture
"Artists with their Work"
Workshop
Woodstock Public Art Gallery
June 11, 1987

Written Images: A Selection of Sequential Drawings
Glendon Gallery, Toronto
June 18-July 24, 1987

Nora Hutchinson: Video Screening
"Artists with their Work" Program
Hamilton Artists' Inc.
June 19-20, 1987

Liz Magor
Winnipeg Art Gallery, Man.
June 19-August 9, 1987

Birth of Abstraction
Speakers Service
Quinte Arts Council/Belleville
Public Library Gallery
June 23, 1987

Jan Winton: Graphics
"Artists with their Work"
Exhibition
White Water Gallery, North Bay
July 2-25, 1987

Tom Benner: Sculpture
"Artists with their Work"
Workshops
Kingston Artists' Association Inc.
and Queen's University
July 6-8, 1987

Tom Benner: Sculpture
"Artists with their Work"
Exhibition
Kingston Artists' Association Inc.
and Queen's University
July 6-30, 1987

Rodin to Moore: Works from the Permanent Collection of the Art Gallery of Ontario
Sarnia Public Library and Art
Gallery
July 10-August 10, 1987

Rodin to Moore: Works from the Permanent Collection of the Art Gallery of Ontario
Access for the Visually Impaired
Sarnia Public Library and Art
Gallery
July 14, 1987

Tim Jocelyn: Installation

"Artists with their Work"

Exhibition

St. Lawrence College Saint-Laurent Art Gallery, Kingston

March 2-26, 1987

William Henry Bartlett's Upper Canada

CONTACT Exhibition

Belleville Public Library Gallery

March 2-28, 1987

Sympathetic Realism: George A. Reid and the Academic

Tradition

Burlington Cultural Centre

March 5-29, 1987

Landscapes of the Mind: Images of Ontario

Timmins Museum: National

Exhibition Centre, South

Porcupine

March 7-30, 1987

Landscapes of the Mind

Speakers Service

Timmins Museum: National

Exhibition Centre, South

Porcupine

March 11, 1987

Sympathetic Realism

Speakers Service

Burlington Cultural Centre

March 11, 1987

Philip Hoffman: Film Screening

"Artists with their Work" Program

The Gallery & Library, Cambridge

March 13-14, 1987

Wendy Coad: Painting

"Artists with their Work"

Exhibition

S.A.W. Gallery, Ottawa

March 14-April 11, 1987

Wendy Coad: Painting

"Artists with their Work"

Workshops

S.A.W. Gallery, Ottawa

March 15-17, 1987

Robert Bowers: Sculpture

"Artists with their Work"

Exhibition

Laurentian University Museum

and Arts Centre, Sudbury

March 18-April 12, 1987

Shelagh Alexander: Compilation Photography

"Artists with their Work"

Workshops

Art Gallery of Algoma, Sault Ste.

Marie

March 19-20, 1987

Shelagh Alexander: Compilation Photography

"Artists with their Work"

Exhibition

Art Gallery of Algoma, Sault Ste.

Marie

March 19-April 19, 1987

Robert Bowers: Sculpture

"Artists with their Work"

Workshops

Laurentian University Museum

and Arts Centre, Sudbury

March 25-27, 1987

Joanne Tod: Painting

"Artists with their Work"

Workshop

Forest City Gallery, London,

Ontario

March 26, 1987

Joanne Tod: Painting

"Artists with their Work"

Exhibition

Forest City Gallery, London,

Ontario

March 27-April 18, 1987

Rodin to Moore: Works from the Permanent Collection of the Art Gallery of Ontario

The Gallery/Stratford

March 27-April 26, 1987

Philip Hoffman: Film Screening

"Artists with their Work"

Workshop

The Gallery & Library, Cambridge

March 28, 1987

Lupe Rodriguez: Painting

"Artists with their Work"

Workshop

The Art Gallery of Peterborough

April 1-3, 1987

Lupe Rodriguez: Painting

"Artists with their Work"

Exhibition

The Art Gallery of Peterborough

April 1-May 3, 1987

Juan Geuer: Constructions

"Artists with their Work Workshop"

White Water Gallery, North Bay

April 2, 1987

Juan Geuer: Constructions

"Artists with their Work"

Exhibition

White Water Gallery, North Bay

April 2-25, 1987

Douglas Kirton: Painting

"Artists with their Work"

Exhibition

Whitby Arts Inc., The Station

Gallery

April 4-26, 1987

Barbara Caruso: Painting and Graphics

"Artists with their Work"

Exhibition

Lynnwood Arts Centre, Simcoe

April 8-29, 1987

Barbara Caruso: Painting and Graphics

"Artists with their Work"

Workshop

Lynnwood Arts Centre, Simcoe

April 9, 1987

Sympathetic Realism: George A. Reid and the Academic Tradition

Rodman Hall Arts Centre, St.

Catharines

April 10-May 17, 1987

Rodin to Moore: Works from the Permanent Collection of the Art Gallery of Ontario

Access for the Visually Impaired

The Gallery/Stratford

April 11, 1987

The Group of Seven

Speaker Service

Quinte Arts Council/Belleville

Public Library Gallery

April 14, 1987

Douglas Kirton: Painting

"Artists with their Work"

Workshop

Whitby Arts Inc., The Station

Gallery

April 14, 1987

Barbara Caruso: Painting and Graphics

"Artists with their Work"

Workshops

Lynnwood Arts Centre, Simcoe

April 15-16, 1987

Weegee

Inverarden Regency Cottage

Museum, Cornwall

April 15-May 15, 1987

Sympathetic Realism

Speakers Service

Rodman Hall Arts Centre, St.

Catharines

April 16, 1987

David Clarkson: Painting

"Artists with their Work"

Exhibition

S.A.W. Gallery, Ottawa

April 21-May 16, 1987

David Clarkson: Painting

"Artists with their Work"

Workshop

S.A.W. Gallery, Ottawa

April 22, 1987

James McNeill Whistler and his Circle: Etchings and Lithographs from the Collection of the Art Gallery of Ontario
Art Gallery of Northumberland,
Cobourg
April 24-May 24, 1987

Douglas Kirton: Painting
"Artists with their Work"
Workshops
Whitby Arts Inc., The Station
Gallery
April 25-26, 1987

William Henry Bartlett's Upper Canada
CONTACT Exhibition
Art Gallery of Algoma, Sault Ste.
Marie
April 30-May 24, 1987

George Raab: Graphics
"Artists with their Work"
Exhibition
The Lindsay Gallery
May 1-23, 1987

Robert Bowers: Sculpture
"Artists with their Work"
Workshop
Niagara Artists' Centre, St.
Catharines
May 2, 1987

Robert Bowers: Sculpture
"Artists with their Work"
Exhibition
Niagara Artists' Centre, St.
Catharines
May 2-23, 1987

Baroque Statuettes and Medals in the Art Gallery of Ontario: The Margaret and Ian Ross Collection
The Art Gallery of Peterborough
May 7-31, 1987

Simon Harwood, Janis Hoogstraten, Douglas Kirton: Nature, the Garden and the Seeds of Things
"Artists with their Work"
Exhibition
Centennial Gallery, Oakville
May 7-June 7, 1987

Robert Bowers: Sculpture
"Artists with their Work"
Workshop
Niagara Artists' Centre, St.
Catharines
May 9, 1987

James McNeill Whistler and His Circle
Speakers Service
Art Gallery of Northumberland,
Cobourg
May 10, 1987

Simon Harwood, Janis Hoogstraten, Douglas Kirton: Nature, the Garden and the Seeds of Things
"Artists with their Work"
Workshops
Centennial Gallery, Oakville
May 15, 1987

George Raab: Graphics
"Artist with their Work"
Workshops
The Lindsay Gallery
May 22-24, 1987

Simon Harwood, Janis Hoogstraten: Nature, the Garden and the Seeds of Things
"Artists with their Work"
Workshops
Centennial Gallery, Oakville
May 24, 1987

Tom Benner: Sculpture
"Artists with their Work"
Workshop
Woodstock Public Art Gallery
May 25, 1987

Henry Moore: Shelter Sketch-Book Portfolio
CONTACT Exhibition
Belleville Public Library Gallery
June 1-30, 1987

Joyce Wieland
Speakers Service
Quinte Arts Council/Belleville
Public Library Gallery
June 2, 1987

Nora Hutchinson: Video Screening
"Artists with their Work" Program
Woodstock Public Art Gallery
June 4-6, 1987

Tom Benner: Sculpture
"Artists with their Work"
Exhibition
Woodstock Public Art Gallery
June 4-28, 1987

Sympathetic Realism: George A. Reid and the Academic Tradition
The Art Gallery of Peterborough
June 4-July 5, 1987

Weegee
Dalhousie Art Gallery, Halifax,
N.S.
June 4-July 12, 1987

Preferred Places: A Selection of British Landscape Watercolours from the Collection of the Art Gallery of Ontario
Sarnia Public Library and Art
Gallery
June 5-July 6, 1987

Tom Benner: Sculpture
"Artists with their Work"
Workshop
Woodstock Public Art Gallery
June 8, 1987

Tom Benner: Sculpture
"Artists with their Work"
Workshop
Woodstock Public Art Gallery
June 11, 1987

Written Images: A Selection of Sequential Drawings
Glendon Gallery, Toronto
June 18-July 24, 1987

Nora Hutchinson: Video Screening
"Artists with their Work" Program
Hamilton Artists' Inc.
June 19-20, 1987

Liz Magor
Winnipeg Art Gallery, Man.
June 19-August 9, 1987

Birth of Abstraction
Speakers Service
Quinte Arts Council/Belleville
Public Library Gallery
June 23, 1987

Jan Winton: Graphics
"Artists with their Work"
Exhibition
White Water Gallery, North Bay
July 2-25, 1987

Tom Benner: Sculpture
"Artists with their Work"
Workshops
Kingston Artists' Association Inc.
and Queen's University
July 6-8, 1987

Tom Benner: Sculpture
"Artists with their Work"
Exhibition
Kingston Artists' Association Inc.
and Queen's University
July 6-30, 1987

Rodin to Moore: Works from the Permanent Collection of the Art Gallery of Ontario
Sarnia Public Library and Art
Gallery
July 10-August 10, 1987

Rodin to Moore: Works from the Permanent Collection of the Art Gallery of Ontario
Access for the Visually Impaired
Sarnia Public Library and Art
Gallery
July 14, 1987

EXTENSION SERVICES PAST YEAR'S PROGRAMS 1987

David Milne

Speakers Service
Art Gallery of Northumberland,
Cobourg
July 15, 1987

Landscapes of the Mind: Images of Ontario

Macdonald Stewart Art Centre,
Guelph
July 18–August 30, 1987

Jan Winton: Graphics

"Artists with their Work"
Workshops
White Water Gallery, North Bay
July 20–22, 1987

Moira Clark: Graphics

"Artists with their Work"
Exhibition
Brampton Public Library and Art
Gallery
July 26–August 30, 1987

Brian Burnett, Jane Buyers, Moira Clark, Jennifer Dickson, Oliver Girling, Simon Harwood, Janis Hoogstraten, Douglas Kirton, Alex Neumann, George Raab: Contemporary Landscape Perspectives

"Artists with the Work" Group
Exhibition
Lynnwood Arts Centre, Simcoe
Simcoe Friendship Festival,
FESTIVAL ONTARIO
July 31–August 30, 1987

William Henry Bartlett's Upper Canada

CONTACT Exhibition
Wellington County Museum and
Archives, Fergus
August 6–September 8, 1987

Moira Clark: Graphics

"Artists with their Work"
Workshops
Brampton Public Library and Art
Gallery
August 11–12, 1987

Joseph Thomas Rolph

Speakers Service
Art Gallery of Northumberland,
Cobourg
August 12, 1987

Reinhard Reitzenstein: Sculpture

"Artists with their Work"
Workshops
Art Gallery of Algoma, Sault Ste.
Marie
August 12–13, 1987

20th Century British Art from the Collection of the Art Gallery of Ontario

The Art Gallery of Peterborough
August 13–September 15, 1987

Rienhard Reitzenstein: Sculpture

"Artists with their Work"
Exhibition
Art Gallery of Algoma, Sault Ste.
Marie
August 13–September 20, 1987

Augustus John: The Marchesa Casati

AGO Collection in Focus
Laurentian University and Arts
Centre, Sudbury
August 19–September 13, 1987

Written Images: A Selection of Sequential Drawings

Laurentian University Museum
and Arts Centre, Sudbury
August 19–September 13, 1987

Peter Dykhuis: Painting

"Artists with their Work"
Exhibition
Timmins Museum: National
Exhibition Centre, South
Porcupine
August 24–September 13, 1987

Peter Dykhuis: Painting

"Artists with their Work"
Workshops
Timmins Museum: National
Exhibition Centre, South
Porcupine
August 26–28, 1987

Will Gorlitz: Painting

"Artist with their Work" Exhibition
Kingston Artists' Association Inc.
September 2–26, 1987

Will Gorlitz: Painting

"Artists with their Work"
Workshops
Kingston Artists' Association Inc.
September 17, 1987

Photographs of Canadian Artists from the Newton MacTavish Collection

CONTACT Exhibition
Inverarden Regency Cottage
Museum, Cornwall
September 4–30, 1987

Fern Helfand: Photography

"Artists with their Work"
Exhibition
Niagara Artists' Centre, St.
Catharines
September 5–26, 1987

Shelagh Alexander: Compilation Photography

"Artists with their Work"
Exhibition
St. Lawrence College Saint-
Laurent Art Gallery, Kingston
September 8–October 1, 1987

Fern Helfand: Photography

"Artists with their Work"
Workshop
Niagara Artists' Centre, St.
Catharines
September 12, 1987

Elizabeth Chitty: Video Screening

"Artists with their Work" Program
S.A.W. Gallery, Ottawa
September 16–17, 1987

Joan Krawczyk: Painting

"Artists with their Work"
Workshops
Laurentian University Museum
and Arts Centre, Sudbury
September 16–18, 1987

Joan Krawczyk: Painting

"Artists with their Work"
Exhibition
Laurentian University Museum
and Arts Centre, Sudbury
September 16–October 11, 1987

Brian Burnett, Jane Buyers, Moira Clark, Jennifer Dickson, Oliver Girling, Simon Harwood, Janis Hoogstraten, Douglas Kirton, Alex Neumann, George Raab: Contemporary Landscape Perspectives

Laurentian University Museum
and Arts Centre, Sudbury
Sudbury Arts Festival, FESTIVAL
ONTARIO
September 16–October 11, 1987

David Hockney: A Hollywood Collection

CONTACT Exhibition
McIntosh Gallery, London,
Ontario
September 16–October 18, 1987

Liz Magor

Musée d'Art Contemporain,
Montreal, P.Q.
September 17–October 25, 1987

Shelagh Alexander: Compilation Photography

"Artists with their Work"
Workshops
St. Lawrence College Saint-
Laurent Art Gallery, Kingston
September 23–25, 1987

Teri Chmilar: Video Screening
"Artists with their Work" Program
White Water Gallery, North Bay
September 24-26, 1987

Augustus John: The Marchesa Casati

AGO Collection in Focus
Macdonald Stewart Art Centre,
Guelph
September 25-October 18, 1987

Surrealism and Its Influence

Timmins Museum: National
Exhibition Centre, South
Porcupine
September 30-November 1, 1987

Walter Trier: Lilliput Covers

CONTACT Exhibition
Inverarden Regency Cottage
Museum, Cornwall
October 1-31, 1987

20th Century British Art from the Collection of the Art Gallery of Ontario

Rodman Hall Arts Centre, St.
Catharines
October 2-November 1, 1987

Henry Moore: Shelter Sketch-Book Portfolio

CONTACT Exhibition
The Temiskaming Art Gallery,
Haileybury
October 5-24, 1987

Elizabeth MacKenzie: Wall Drawing

"Artists with their Work"
Workshops
Kingston Artists' Association Inc.
October 6-8, 1987

Surrealism and Its Influence

Speakers Service
Timmins Museum: National
Exhibition Centre, South
Porcupine
October 7, 1987

Elizabeth MacKenzie: Wall Drawing

"Artists with their Work"
Exhibition
Kingston Artists' Association Inc.
October 7-29, 1987

Annette Margaard: Film Screening and Performance

"Artists with their Work" Program
S.A.W. Gallery, Ottawa
October 8-10, 1987

Janis Hoogstraten: Painting and Drawing

"Artists with their Work"
Exhibition
Whitby Arts Inc., The Station
Gallery
October 10-November 1, 1987

Loring and Wyle: Sculptors' Legacy

Speakers Service
Quinte Arts Council/Belleville
Public Library Gallery
October 13, 1987

Rodin to Moore: Works from the Permanent Collection of the Art Gallery of Ontario

Thunder Bay Art Gallery
October 15-November 29, 1987

Joyce Wieland

Confederation Centre Art Gallery
& Museum, Charlottetown, P.E.I.
October 16-November 15, 1987

Janis Hoogstraten: Painting and Drawing

"Artists with their Work"
Workshop
Whitby Arts Inc., The Station
Gallery
October 20, 1987

Docent Training

Speakers Service
Art Gallery of Peterborough
October 26, 1987

Rodin to Moore: Works from the Permanent Collection of the Art Gallery of Ontario

Access for the Visually Impaired
Thunder Bay Art Gallery
October 27, 1987

Augustus John: The Marchesa Casati

AGO Collection in Focus
Sarnia Public Library and Art
Gallery
October 30-November 30, 1987

Written Images: A Selection of Sequential Drawings

Sarnia Public Library and Art
Gallery
October 30-November 30, 1987

Janis Hoogstraten: Painting and Drawing

"Artists with their Work"
Workshops
Whitby Arts Inc., The Station
Gallery
October 31-November 1, 1987

Annette Margaard: Film Screening

"Artists with their Work" Program
Monitor North at Thunder Bay Art
Gallery
November 1-2, 1987

Walter Trier: Lilliput Covers

CONTACT Exhibition
Whitby Arts Inc., The Station
Gallery
November 7-29, 1987

Chin Chiang and the Dragon's Dance

Whitby Arts Inc., The Station
Gallery
November 7-29, 1987

Impressionists

Speakers Service
Quinte Arts Council/Belleville
Public Library Gallery
November 10, 1987

David Clarkson: Painting

"Artists with their Work"
Exhibition
Laurentian University Museum
and Arts Centre, Sudbury
November 11-December 4, 1987

David Clarkson: Painting

"Artists with their Work"
Workshops
Laurentian University Museum
and Arts Centre, Sudbury
November 11-12, 1987

Rodin to Moore

Speakers Service
Thunder Bay Art Gallery
November 12, 1987

Surrealism and Its Influence

Art Gallery of Algoma, Sault Ste.
Marie
November 12-December 13, 1987

Simon Harwood: Painting

"Artists with their Work"
Exhibition
The Temiskaming Art Gallery,
Haileybury
November 16-December 12, 1987

Martha Davis: Photography

"Artists with their Work"
Exhibition
McIntosh Gallery, London,
Ontario
November 18-December 20, 1987

Simon Harwood: Painting

"Artists with their Work"
Workshops
The Temiskaming Art Gallery,
Haileybury
November 20-22, 1987

Fakes and Forgeries

Speakers Service
Macdonald Stewart Art Centre,
Guelph
November 22, 1987

Stan Denniston: Reminders

CONTACT Exhibition
The Latham Gallery, Stouffville
November 23, 1987-January 4,
1988

EXTENSION SERVICES PAST YEAR'S PROGRAMS 1987

Martha Davis: Photography

"Artists with their Work"

Workshops

McIntosh Gallery, London,
Ontario

November 24, 1987

Our Old Friend Rolly:

Watercolours, Prints and Book

Illustrations by Thomas

**Rowlandson in the Collection of
the Art Gallery of Ontario**

Surrey Art Gallery, B.C.

November 26, 1987-January 3,
1988

Shelagh Keeley: Painting

"Artists with their Work"

Exhibition

Niagara Artists' Centre, St.

Catharines

November 28-December 19, 1987

Joan Krawczyk: Painting

"Artists with their Work"

Exhibition

St. Lawrence College Saint-

Laurent Art Gallery, Kingston

December 1-24, 1987

Joan Krawczyk: Painting

"Artists with their Work"

Workshops

St. Lawrence College Saint-

Laurent Art Gallery, Kingston

December 2-4, 1987

**Photographs of Canadian Artists
from the Newton MacTavish
Collection**

CONTACT Exhibition

Woodstock Public Art Gallery

December 3, 1987-January 3,
1988

Clarissa Inglis: Sculpture

"Artists with their Work"

Exhibition

Art Gallery of Algoma, Sault Ste.

Marie

December 3, 1987-January 10,
1988

Joyce Wieland

Beaverbrook Art Gallery,

Fredericton, N.B.

December 4, 1987-January 30,
1988

Fakes and Forgeries

Speakers Service

Quinte Arts Council/Belleville

Public Library Gallery

December 8, 1987

**Loring and Wyle: Sculptors'
Legacy**

Laurentian University Museum

and Arts Centre, Sudbury

December 9, 1987-January 3,
1988

Surrealism and Its Influence

Speakers Service

Art Gallery of Algoma, Sault Ste.

Marie

December 10, 1987

**Annette Mangaard: Film
Screening**

"Artists with their Work" Program

Niagara Artists' Centre, St.

Catharines

December 12-13, 1987

Shelagh Keeley's Painting

"Artists with their Work"

Workshops

Niagara Artists' Centre, St.

Catharines

December 17-19, 1987

Susan Schelle: Sculpture

"Artists with their Work"

Exhibition

The Art Gallery St. Thomas-Elgin,

St. Thomas

December 18, 1987-January 17,
1988

Charles Pachter and Margaret Atwood: The Journals of Susanna Moodie 1980

Chatham Cultural Centre
January 3-26, 1986

Ron Shuebrook: Recent Reliefs and Drawings

CONTACT Exhibition
Art Gallery of York University,
Toronto
January 6-31, 1986

Jane Buyers: Installation

"Artists with their Work" Workshop
St. Lawrence College Saint-Laurent
Art Gallery, Kingston
January 7-9, 1986

Jane Buyers: Sculpture

"Artists with their Work" Exhibition
St. Lawrence College Saint-Laurent
Art Gallery, Kingston
January 7-30, 1986

George Raab: Graphics

"Artists with their Work" Workshop
Hennepin Art Gallery, Welland
January 9-10, 1986

John Brown and Wendy Coad: Painting and Drawing

"Artists with their Work" Workshop
Art Gallery of Northumberland,
Cobourg
January 10, 1986

George Raab: Graphics

"Artists with their Work" Exhibition
Hennepin Art Gallery, Welland
January 10-31, 1986

Contemporary International Prints from the Gift of Mr. and Mrs. Neville Burston

Tom Thomson Memorial Art Gallery,
Owen Sound
January 10-February 2, 1986

John Brown and Wendy Coad: Painting and Drawing

"Artists with their Work" Exhibition
Art Gallery of Northumberland,
Cobourg
January 10-February 9, 1986

William Notman: The Stamp of a Studio

The Edmonton Art Gallery, Alta.
January 10-February 9, 1986

Clarissa Inglis: Sculpture

"Artists with their Work" Exhibition
Art Gallery of Windsor
January 12-February 16, 1986

Wendy Coad: Painting and Drawing

"Artists with their Work" Workshop
Art Gallery of Northumberland,
Cobourg
January 13-14, 1986

General Idea: Video Screening

"Artists with their Work" Program
White Water Gallery, North Bay
January 15-16, 1986

John Brown: Painting

"Artists with their Work" Workshop
Laurentian University Museum and
Arts Centre, Sudbury
January 15-17, 1986

John Brown: Installation

"Artists with their Work" Exhibition
Laurentian University Museum and
Arts Centre, Sudbury
January 15-February 9, 1986

Henry Moore: Sculpture, Drawings and Prints in the Collection of the Art Gallery of Ontario

Speakers Service
Thunder Bay Art Gallery
January 17, 1986

Clarissa Inglis: Installation

"Artists with their Work" Workshop
Art Gallery of Windsor
January 22-24, 1986

John Brown: Painting and Drawing

"Artists with their Work" Workshop
Art Gallery of Northumberland,
Cobourg
January 29-30, 1986

Chin Chiang and the Dragon's Dance

Art Gallery of Ontario
January 30-March 23, 1986

Sybil Goldstein: Painting

"Artists with their Work" Exhibition
St. Lawrence College Saint-Laurent
Art Gallery, Kingston
February 3-27, 1986

Sybil Goldstein: Painting

"Artists with their Work" Workshop
St. Lawrence College Saint-Laurent
Art Gallery, Kingston
February 5-7, 1986

Anna Gronau: Film Screening

"Artists with their Work" Program
Kingston Artists' Association Inc.
February 7-8, 1986

Atma Buddhi Manas: The Later Work of Lawren S. Harris

Vancouver Art Gallery, B.C.
February 7-March 16, 1986

Nancy Johnson: Painting and Drawing

"Artists with their Work" Exhibition
Spectrum Art Gallery, London,
Ontario
February 11-March 8, 1986

Jane Buyers: Sculpture

"Artists with their Work" Workshop
Laurentian University Museum and
Arts Centre, Sudbury
February 12-14, 1986

Jane Buyers: Sculpture

"Artists with their Work" Exhibition
Laurentian University Museum and
Arts Centre, Sudbury
February 12-March 9, 1986

Henry Moore: Sculpture, Drawings and Prints from the Collection of the Art Gallery of Ontario

Laurentian University Museum and
Arts Centre, Sudbury
February 12-March 9, 1986

Judith Doyle: Film Screening

"Artists with their Work" Program
London Regional Art Gallery,
Ontario
February 14, 1986

Canadian Jungle: The Later Work of Arthur Lismer

Montreal Museum of Fine Arts, P.Q.
February 14-March 30, 1986

Midi Onodera: Film Screening

"Artists with their Work" Program
London Regional Art Gallery,
Ontario
February 21, 1986

Fast Würms Films: Film Screenings

"Artists with their Work" Program
Kingston Artists' Association Inc.
February 21-23, 1986

Georges Rouault: Miserere

Sarnia Public Library and
Art Gallery
February 21-March 24, 1986

Nancy Johnson: Painting and Drawing

"Artists with their Work" Workshop
Spectrum Art Gallery, London,
Ontario
February 22, 1986

Clarissa Inglis: Installation

"Artists with their Work" Workshop
Kitchener/Waterloo Art Gallery
February 27-28, 1986

Clarissa Inglis: Sculpture

"Artists with their Work" Exhibition
Kitchener/Waterloo Art Gallery
February 27-March 23, 1986

Anna Gronau: Film Screening

"Artists with their Work" Program
London Regional Art Gallery,
Ontario
February 28, 1986

EXTENSION SERVICES PAST YEAR'S PROGRAMS 1986

Portraits in Action: Travelling Hands On

Belleville Public Library Gallery
March 3-27, 1986

Charles Pachter and Margaret Atwood: The Journals of Susanna Moodie 1980

Belleville Public Library Gallery
March 3-27, 1986

Fashion Covers: 1910-1925

CONTACT Exhibition
Aurora Public Library
March 3-28, 1986

Robert Wiens: Sculpture

"Artists with their Work" Workshop
Artcite Inc., Windsor
March 5-6, 1986

Robert Wiens: Sculpture/Installation

"Artists with their Work" Exhibition
Artcite Inc., Windsor
March 5-30, 1986

William Notman: The Stamp of a Studio

Burlington Cultural Centre
March 6-30, 1986

Jack Bush: Early Work

Laurentian University Museum and Arts Centre, Sudbury
March 12-April 6, 1986

Christopher Pratt

Speakers Service
Woodstock Art Gallery
March 24, 1986

Henry Moore: Sculpture, Drawings and Prints from the Collection of the Art Gallery of Ontario

The Art Gallery of Peterborough
March 27-April 20, 1986

Peter Dykhuis: Painting

"Artists with their Work" Exhibition
Whitby Arts Inc., The Station Gallery
March 29-April 20, 1986

Photographs of László

Moholy-Nagy

Inverarden Regency Cottage
Museum, Cornwall
April 1-30, 1986

Picasso: Head of a Woman (Fernande)

Masterpiece Exhibition Series
Chatham Cultural Centre
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Pamela Williams: Photography

"Artists with their Work" Workshop
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Pamela Williams: Photography

"Artists with their Work" Exhibition
Niagara Artists' Centre,
St. Catharines
April 5-26, 1986

Atma Buddhi Manas: The Later Work of Lawren S. Harris

The Winnipeg Art Gallery, Manitoba
April 5-May 18, 1986

Joan Krawczyk: Painting

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The Temiskaming Art Gallery,
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Edouard Boubat: A Portfolio of Photographs

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Joan Krawczyk: Painting

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Peter Dykhuis: Painting

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Whitby Arts Inc., The Station Gallery
April 18-20, 1986

Recollections: Ten Women of Photography

Rodman Hall Arts Centre,
St. Catharines
April 19-May 18, 1986

Malcolm Rains: Painting

"Artists with their Work" Exhibition
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North Baffin Drawings: Drawings Collected by Terry Ryan on North Baffin Island

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Malcolm Rains: Painting

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Georges Rouault: Miserere

The Art Gallery of Peterborough
April 24-May 18, 1986

Martha Davis: Film Screening

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April 25-June 8, 1986

Malcolm Rains: Painting

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Jack Bush: Early Work

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Jane Buyers: Sculpture

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Arts and Crafts
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Art Gallery of Nova Scotia, Halifax
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Jack Bush: Early Work

Oakville Galleries
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Georges Rouault: Miserere

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Ron Shuebrook: Recent Reliefs and Drawings

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Elizabeth MacKenzie: Wall Drawing

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Susan Schelle: Installation

"Artists with their Work" Exhibition
Art Gallery of Algoma, Sault Ste.
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Andy Fabo: Painting

"Artists with their Work" Exhibition
Forest City Gallery, London, Ontario
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Rae Johnson: Painting

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Alex Neumann: Photography

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Baroque Statuettes and Medals in the Art Gallery of Ontario: The Margaret and Ian Ross Collection

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November 8, 1986–January 6, 1987

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London, Ontario
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Rae Johnson: Painting

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Juan Geuer: Constructions

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George Raab: Graphics

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The Latcham Gallery, Stouffville
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Patrick Jenkins: Film Screening

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A Century of Printmaking in**Canada: A Selection of Prints from the Canadian Historical Collection of the Art Gallery of Ontario**

Grimsby Public Art Gallery
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James McNeill Whistler and His Circle: Etchings and Lithographs from the Art Gallery of Ontario

Chatham Cultural Centre
December 5, 1986–January 6, 1987

FOREWORD

In the summer of 1984, Extension Services started to dispatch our *Standard Facilities Report* forms in order for us to maintain a bank of information on our clients' physical plants. The completed forms have allowed us to prepare for future installations at your galleries. Over the past two years all our clients have generously given of their time to complete *Standard Facilities Report* forms that have been outstanding. I want to take this opportunity to thank you for supplying this much-needed information. Being able to plan ahead for any possible difficulties saves both the Art Gallery of Ontario and the hosting gallery last-minute aggravation.

As time passes, I am sure that many of our client gallery spaces have undergone slight changes or major improvements. Please take the responsibility of keeping us informed of the status of your physical plants or changes in programming policy. We are only as strong as the information we have on file.

In the spirit of our wish to be able to plan your specific installation and to avoid any last minute alterations, our *Booking Form/Exhibitions* now requires that you indicate into which gallery space you intend to place the desired exhibition. We will also be requesting the dimensions of this gallery to ensure that the selected exhibition can be accommodated. Since our *Catalogue of Extension Services* is published with exhibition information up to thirty months ahead of time, the exhibition contents can change and, as a result, the requirement for space. If you complete the *Booking Form/Exhibitions* with this added information, we will be able to keep you informed as to any alterations in physical needs, which may require the rescheduling of your gallery spaces. Your cooperation in this area of administration is appreciated.

In response to the need that has been expressed in the past from our *CONTACT* clients, we are now planning our programs to be able to provide 15 months notice. In this year's *Catalogue of Extension Services*, you will find two

years' programs listed: 1986-87 and 1987-88. The next publication of future *CONTACT* Exhibitions will be in our May/June *Exhibition Newsletter*, which will announce the 1988-89 *CONTACT* exhibitions.

The Art Gallery of Ontario no longer has a direct mandate to circulate exhibitions nationally, particularly in light of the fact that we no longer receive annual grants from the Canada Council and will cease to be an annual recipient from the National Museums Corporation in 1987.

In the past we have organized a balanced program between fulfilling our provincial and our national mandates. Our emphasis will now change more strongly towards the creation of exhibitions for our provincial clients. This is not to say that exhibitions will not be designed for national circulation. Certain exhibitions by their very nature will dictate a national audience. The important change will be in the cost to the exhibiting centre. The AGO cannot any longer subsidize extra costs inherent in the planning of a national circulating exhibition.

The Exhibition Fees attached to national circuits will reflect these extra circulating expenses. In addition, each hosting gallery will pay ongoing shipping costs. If applications to NMC Exhibition Assistance Programme or the Canada Council are successful, the cost to the hosting galleries will be lowered accordingly. This new cost structure is being very carefully planned and will also have a well-managed cancellation clause in order to protect the projected cost per venue. We will then be asking for a strong commitment from all our national clients or those provincial clients desiring to participate in a circuit with a national scope.

As the changes evolve in the program offered by the Art Gallery of Ontario Extension Services, we rely more strongly on the community of interest expressed by our provincial and national clients. Your opinions are sought; new ideas are welcomed. I invite your comments and criticisms in order for us to continue to provide a better service.

Glenda Milrod

Head

Extension Services

CATALOGUE OF EXTENSION SERVICES 1986

Circulating Exhibitions

"Artists with their Work"

Speakers Service

Advisory Service

Resource Information

Granting Agencies

Program Sources

Art Gallery of Ontario Extension Services

317 Dundas Street West
Toronto, Ontario
M5T 1G4
(416) 977-0414

The exhibitions and programs of the Art Gallery of Ontario Extension Services are generously funded by the Ontario Ministry of Citizenship and Culture; the Municipality of Metropolitan Toronto; and the Museum Assistance Programmes of the National Museums of Canada.

ACKNOWLEDGEMENTS

The program and exhibitions of Extension Services are made possible through the assistance and support of many different individuals, organizations, and institutions. We are grateful to the Ministry of Citizenship and Culture, the Museum Assistance Programmes of the National Museums of Canada, and the Canada Council for their financial assistance as well as their ongoing cooperation on an informal basis.

The generosity of many public and private galleries, collectors, and artists in loaning their works is also greatly appreciated. A program of the nature and scope of Extension Services would not be possible without the assistance and direct involvement of departments throughout the Art Gallery of Ontario, nor without the commitment and dedication of the staff of the Extension Services.

Agence Rapho, Paris

Amon Carter Museum, Fort Worth, Texas

Bank of Montreal Archives, Montreal

Carmen Lamanna Gallery, Toronto

Chemical Bank of Canada

Cultural Affairs Division, Department of External Affairs, Ottawa

Dynamic Funds Management Ltd.

Festival Ontario, Ministry of Citizenship and Culture, Ontario

Goethe Institute, Munich

Goethe Institute, Toronto

Insurance Program for Travelling Exhibitions, Government of Canada

Christopher E. Horne

International Center for Photography, New York

The Isaacs Gallery, Toronto

McCord Museum, Montreal

National Gallery of Canada, Ottawa

Northern Telecom Limited

Olga Korper Gallery, Toronto

Ontario Arts Council, Toronto

Ontario Association of Art Galleries, Toronto

Ontario-Quebec Permanent Commission

Mr. and Mrs. Morton H. Rapp

Alan M. Schwartz

Sable-Castelli Gallery Limited, Toronto

Terrance Ryan, Cape Dorset

Wood Gundy

Ydessa Gallery, Toronto

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Augustin Anaittuq

Augustus John: *The Marchesa Casati* (Masterpiece Exhibition Series)

Baffin Island Drawings

Baroque Statuettes and Medals in the Art Gallery of Ontario: The Margaret and Ian Ross Collection

Canadian Jungle: The Later Work of Arthur Lismer

Charles Pachter and Margaret Atwood: The Journals of Susanna Moodie, 1980

Chin Chiang and the Dragon's Dance

Contemporary International Prints from the Gift of Mr. and Mrs. Neville Burston

Edouard Boubat: A Portfolio of Photographs (CONTACT Exhibition)

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George Reid and the Academic Tradition (working title)

Georges Rouault: Miserere

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The Historic Period in Canadian Inuit Art (working title)

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Joyce Wieland (working title)

Liz Magor (working title)

Photographs of Lászlò Moholy-Nagy

Picasso: *Head of a Woman (Fernande)* (Masterpiece Exhibition Series)

Portraits in Action: Travelling Hands On

Preferred Places: A Selection of British Watercolours from the Collection of the Art Gallery of Ontario

Recollections: Ten Women of Photography

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Ron Shuebrook: Recent Reliefs and Drawings (CONTACT Exhibition)

A Selection of Prints from the Canadian Historical Collection of the Art Gallery of Ontario

A Selection of Works from the Loring and Wyle Retrospective (working title)

Shirley Wiitasalo (working title)

Thomas Rowlandson: Caricaturist and Illustrator (working title)

Toronto Painting '84

Twentieth-Century British Art from the Collection of the Art Gallery of Ontario (working title)

Weegee

William Notman: The Stamp of a Studio

Front cover:
Augustus John (British, 1878-1961), *The Marchesa Casati*, 1918/19, oil on canvas,
96.5 x 68.6 cm, Collection Art Gallery of Ontario. From the exhibition, *Augustus
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Artist

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Fashion Covers: 1910-1925
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Contemporary International Prints from the Gift of Mr. and Mrs. Neville Burston
Georges Rouault: Miserere
James McNeill Whistler and His Circle: Etchings and Lithographs from the Collection of the Art Gallery of Ontario
A Selection of Prints from the Canadian Historical Collection of the Art Gallery of Ontario

SCULPTURE

Augustin Anaittuq
Baroque Statuettes and Medals in the Art Gallery of Ontario: The Margaret and Ian Ross Collection
Henry Moore: Sculptures, Drawings and Prints from the Collection of the Art Gallery of Ontario
The Historic Period in Canadian Inuit Art (working title)
A Selection of Works from the Loring and Wyle Retrospective (working title)
Picasso: *Head of a Woman (Fernande)* (Masterpiece Exhibition Series)
Rodin to Moore: Sculpture from the Collection of the Art Gallery of Ontario

RESOURCE INFORMATION

I Granting Agencies

Canada Council
National Museums of Canada
Ontario Arts Council
Ontario Ministry of Citizenship and Culture

II Program Sources

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BOOKING FORMS

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ADDENDUM: CATALOGUE OF EXTENSION SERVICES 1986

The *Addendum* provides corrections and updated information on the exhibition listings printed in the previous and present years' *Catalogues*. It also lists the established itineraries of current and future exhibitions. Please be aware that cancellations do occur. If you are interested in an exhibition that appears to be fully booked, contact the Scheduling Officer, Extension Services, (416) 977-0414, ext. 309, for the most recent information.

Atma Buddhi Manas: The Later Work of Lawren S. Harris

Previously listed as *The Later Work of Lawren Harris* (working title)

Circulation dates: September 1985–August 1986

Insurance for this exhibition has been provided by the Government of Canada through the Insurance Program for Travelling Exhibitions.

Made possible by a generous grant from the Chemical Bank of Canada.

Exhibition fully booked.

Updated itinerary:

Art Gallery of Ontario

September 27–November 24, 1985

Vancouver Art Gallery

February 7–March 16, 1986

The Winnipeg Art Gallery

April 3–May 18, 1986

Art Gallery of Nova Scotia

June 12–July 13, 1986

Augustin Anaittuq

Circulation dates: September 1985–August 1986

Itinerary at time of printing:

Art Gallery of Ontario

May 16–June 16, 1985

Kitchener/Waterloo Art Gallery

September 19–November 3, 1985

Laurentian University Museum and Arts Centre, Sudbury

May 22–June 15, 1986

Baffin Island Drawings

Circulation dates: April 1986–March 1987

Itinerary at time of printing:

Art Gallery of Ontario

April 19–June 8, 1986

Sarnia Public Library and Art Gallery

August 22–September 22, 1986

Art Gallery of Windsor

October 12–December 7, 1986

Baroque Statuettes and Medals in the Art Gallery of Ontario: The Margaret and Ian Ross Collection

Previously listed as *The Margaret and Ian Ross Collection of Florentine Baroque Bronzes*

Circulation dates: April 1986–May 1987

Exhibition fully booked.

Itinerary at time of printing:

Glendon Gallery, Toronto

April 17–May 18, 1986

Laurentian University Museum and Arts Centre, Sudbury

June 18–July 13, 1986

The Nickle Arts Museum, Calgary

September 5–October 19, 1986

The Winnipeg Art Gallery

November 8, 1986–January 13, 1987

Kitchener/Waterloo Art Gallery

February 26–April 12, 1987

The Art Gallery of Peterborough

May 7–31, 1987

Canadian Jungle: The Later Work of Arthur Lismer

Previously listed as *The Later Work of Arthur Lismer* (working title)

Circulation dates: September 1985–June 1986

Fee: Waived due to the generous support of the Museum Assistance Programmes of the National Museums of Canada.

Made possible by a generous grant from the Chemical Bank of Canada.

Exhibition fully booked.

Updated itinerary:

Art Gallery of Ontario

September 27–November 24, 1985

Dalhousie Art Gallery, Halifax

December 19, 1985–January 26, 1986

Montreal Museum of Fine Arts

February 14–March 30, 1986

The Edmonton Art Gallery

April 25–June 8, 1986

Charles Pachter and Margaret Atwood: The Journals of Susanna Moodie, 1980

Circulation dates: September 1985–August 1986

Space: 28 frames, 1 lead panel, 1 information panel, and 3 title panels. (Note: Two wall mounted display cases with the title page and portfolio box and colophon are not included for the travelling exhibition.)

Itinerary at time of printing:

Art Gallery of Ontario

July 28–September 16, 1984

The Art Gallery of Peterborough

October 3–27, 1985

Chatham Cultural Centre

January 3–26, 1986

Belleville Public Library Gallery

March 3–27, 1986

ADDENDUM: CATALOGUE OF EXTENSION SERVICES 1986

Contemporary International Prints from the Gift of Mr. and Mrs. Neville Burston

Previously listed as *Contemporary International Prints: Selections from the Gift of Mr. and Mrs. Neville Burston*
Circulation dates: January 1985–February 1986

Updated itinerary:

Art Gallery of Algoma, Sault Ste. Marie
September 11–October 6, 1985

The Art Gallery of Peterborough
November 21–December 15, 1985

Tom Thomson Memorial Art Gallery, Owen Sound
January 10–February 2, 1986

Edouard Boubat: A Portfolio of Photographs

(CONTACT Exhibition)

Circulation dates: September 1985–August 1986
Exhibition fully booked.

Itinerary at time of printing:

Aurora Public Library
November 12–December 12, 1985

Pembroke Public Library (Valley Arts Council)
April 10–May 1, 1986

McMaster University Art Gallery, Hamilton
May 25–June 28, 1986

Belleville Public Library Gallery
August 4–30, 1986

Fashion Covers: 1910-1925

(CONTACT Exhibition)

Circulation dates: September 1985–August 1986
Exhibition fully booked.

Itinerary at time of printing:

Whitby Arts Inc., The Station Gallery, Whitby
September 7–29, 1985

New College, Toronto
October 11–November 7, 1985

Art Gallery of Northumberland, Cobourg
November 22, 1985–January 5, 1986

Aurora Public Library
March 3–28, 1986

London Historical Museum
April 14–May 12, 1986

Inverarden Regency Cottage Museum, Cornwall
June 1–30, 1986

The Temiskaming Art Gallery, Haileybury
August 11–September 8, 1986

George Reid and the Academic Tradition (working title)

Circulation dates: August 1986–September 1987
Exhibition fully booked.

Itinerary at time of printing:

Art Gallery of Ontario
August 22–October 19, 1986

Thunder Bay National Exhibition Centre and Centre for Indian Art
November 14–December 29, 1986

Kitchener/Waterloo Art Gallery
January 15–February 22, 1987

Burlington Cultural Centre
March 5–29, 1987

Rodman Hall Arts Centre, St. Catharines
April 10–May 17, 1987

The Art Gallery of Peterborough
June 4–July 5, 1987

The Art Gallery of Windsor
August 2–September 13, 1987

Georges Rouault: Miserere

Circulation dates: January 1986–February 1987
Exhibition fully booked.

Itinerary at time of printing:

Sarnia Public Library and Art Gallery
February 21–March 24, 1986

The Art Gallery of Peterborough
April 24–May 18, 1986

Chatham Cultural Centre
June 27–July 20, 1986

Laurentian University Museum and Arts Centre
December 3–21, 1986

Art Gallery of Ontario
January 17–March 15, 1987

Harold Town: A Retrospective

Circulation dates: May 1986–June 1987
Exhibition fully booked.

Itinerary at time of printing:

Art Gallery of Ontario
May 16–July 6, 1986

Kitchener/Waterloo Art Gallery
July 24–September 7, 1986

Art Gallery of Windsor
November 9–December 14, 1986

Art Gallery of Nova Scotia
January 22–March 8, 1987

Confederation Centre Art Gallery and Museum, Charlottetown
To be announced.

Henry Moore: Sculpture, Drawings and Prints from the Collection of the Art Gallery of Ontario

Previously listed as *Henry Moore from the Collection of the Art Gallery of Ontario: Sculpture, Drawings and Prints*

Circulation dates: May 1985–April 1986

Exhibition fully booked.

Updated itinerary:

Woodstock Art Gallery

May 15–June 16, 1985

Oakville Galleries

August 8–September 1, 1985

The Gallery/Stratford

October 18–November 24, 1985

Thunder Bay National Exhibition Centre and Centre for Indian Art

December 20, 1985–January 19, 1986

Laurentian University Museum and Arts Centre, Sudbury

February 21–March 9, 1986

The Art Gallery of Peterborough

March 27–April 20, 1986

Images of Ontario

Circulation dates: October 1986–August 1987

Exhibition fully booked.

Itinerary at time of printing:

Art Gallery of Ontario

August 11–October 7, 1984

McMaster University Art Gallery, Hamilton

October 5–November 9, 1986

Chatham Cultural Centre

January 9–February 1, 1987

Timmins Museum: National Exhibition Centre

March 3–29, 1987

Macdonald Stewart Art Centre, Guelph

July 18–August 30, 1987

Jack Bush: Early Work

Previously listed as *Early Jack Bush* (working title)

Circulation dates: December 1985–January 1987

Generously supported by Northern Telecom Limited.

Exhibition fully booked.

Updated itinerary:

Art Gallery of Ontario

December 21, 1985–February 9, 1986

Laurentian University Museum and Arts Centre, Sudbury

March 12–April 6, 1986

Thunder Bay National Exhibition Centre and Centre for Indian Art

May 2–25, 1986

Oakville Galleries

June 12–July 13, 1986

Woodstock Art Gallery

August 29–September 28, 1986

Dalhousie Art Gallery, Halifax

October 16–November 30, 1986

Acadia University Art Gallery, Wolfville

January 11–February 15, 1987

James McNeill Whistler and His Circle: Etchings and Lithographs from the Collection of the Art Gallery of Ontario

Circulation dates: September 1986–August 1987

Exhibition fully booked.

Itinerary at time of printing:

Kitchener/Waterloo Art Gallery

September 11–October 19, 1986

Chatham Cultural Centre

December 5–28, 1986

The Art Gallery of Peterborough

March 4–29, 1987

Art Gallery of Northumberland, Cobourg

April 24–May 24, 1987

Photographs of László Moholy-Nagy

Circulation dates: April 1986–April 1987

Exhibition fully booked.

Itinerary at time of printing:

Inverarden Regency Cottage Museum, Cornwall

April 1–30, 1986

Presentation House, North Vancouver

September 4–October 26, 1986

Mackenzie Gallery, University of Regina

November 21, 1986–January 11, 1987

Laurentian University Museum and Arts Centre, Sudbury

February 18–March 15, 1987

Macdonald Stewart Art Centre, Guelph

March 28–April 26, 1987

Picasso: Head of a Woman (Fernande)

(Masterpiece Exhibition Series)

Circulation dates: April, May, September, October and November 1986

Exhibition fully booked.

Itinerary at time of printing:

Chatham Cultural Centre

April 4–27, 1986

Art Gallery of Ontario

May 29–August 9, 1986

Laurentian University Museum and Arts Centre, Sudbury

September 10–October 5, 1986

Art Gallery of Algoma, Sault Ste. Marie

October 16–November 8, 1986

ADDENDUM: CATALOGUE OF EXTENSION SERVICES 1986

Portraits in Action: Travelling Hands On

Circulation dates: March 1985–indefinite

Itinerary at time of printing:

The Art Gallery of Peterborough

April 15–24, 1985

The Children's Museum, Hamilton

July 13–August 23, 1985

Black Creek Pioneer Village, Toronto

August 28, 1985

Aurora Public Library

September 24–October 14, 1985

Belleville Public Library Gallery

March 3–27, 1986

Thunder Bay National Exhibition Centre and Centre for Indian Art

May 2–25, 1986

Atikokan Centennial Museum

February 1–28, 1987

Recollections: Ten Women of Photography

Previously listed as *Recollections: Ten Women in Photography*

Circulation dates: September 1985–August 1986

Exhibition fully booked.

Updated itinerary:

Presentation House Gallery, North Vancouver

September 5–October 27, 1985

Rodman Hall Arts Centre, St. Catharines

April 19–May 18, 1986

Sarnia Public Library and Art Gallery

May 30–June 30, 1986

Oakville Galleries

August 22–September 22, 1986

Ron Shuebrook: Recent Reliefs and Drawings

(CONTACT Exhibition)

Circulation dates: September 1985–August 1986

Itinerary at time of printing:

Art Gallery of York University, Toronto

January 6–31, 1986

The Temiskaming Art Gallery, Haileybury

May 26–June 16, 1986

Belleville Public Library Gallery

July 2–26, 1986

Toronto Painting '84

Previously listed as *Painting in Toronto, 1984*

Circulation dates: September 1984–October 1986

Made possible by a generous grant from Wood Gundy and the Canada Council.

Exhibition fully booked.

Updated itinerary:

Art Gallery of Ontario

September 6–October 28, 1984

The Glenbow Museum, Calgary

June 7–July 28, 1985

Rodman Hall Arts Centre, St. Catharines

October 3–27, 1985

Art Gallery of Windsor

November 17–December 15, 1985

The Edmonton Art Gallery

May 2–June 8, 1986

Art Gallery of Algoma, Sault Ste. Marie

July 3–August 10, 1986

The Gallery/Statford

September 5–October 12, 1986

Weegee

Circulation dates: September 1986–August 1987

Itinerary at time of printing:

Glendon Gallery, Toronto

September 4–29, 1986

Nickle Arts Museum, Calgary

October 31–November 30, 1986

Macdonald Stewart Art Centre, Guelph

February 7–March 15, 1987

Dalhousie Art Gallery, Halifax

June 4–July 12, 1987

William Notman: The Stamp of a Studio

Previously listed as *William Notman's Staff and Studio*

Circulation dates: November 1985–November 1986

Fee: Waived due to the generous support of the Museum Assistance Programmes of the National Museums of Canada.

A poster accompanies this exhibition.

This exhibition is sponsored by Dynamic Funds Management Ltd. with the support of the Museum Assistance Programmes of the National Museums of Canada and the Ontario–Quebec Permanent Commission. Organized and circulated nationally by the Art Gallery of Ontario in conjunction with the McCord Museum, McGill University, 1985–86.

Exhibition fully booked.

Updated itinerary:

Art Gallery of Ontario

November 2–December 15, 1985

The Edmonton Art Gallery

January 10–February 23, 1986

Burlington Cultural Centre

March 6–30, 1986

Art Gallery of Windsor

May 2–June 1, 1986

Art Gallery of Northumberland, Cobourg

September 12–October 5, 1986

McCord Museum, Montreal

October 22–November 23, 1986

Judith Schwarz: Installation

"Artists with their Work" Program
Forest City Gallery, London
January 1-22, 1985

Miho Sawada: Installation

"Artists with their Work" Program
Forest City Gallery, London
January 1-22, 1985

Brian Kipping: Painting

"Artists with their Work" Program
Hennepin Art Gallery, Welland
January 4-26, 1985

The 1940s: A Decade of Painting in Ontario

Art Gallery of Algoma,
Sault Ste. Marie
January 4-27, 1985

Lenni Workman: Painting

"Artists with their Work" Program
Belleville Public Library Gallery
January 7-31, 1985

Fringe Research: Holography

"Artists with their Work" Program
McIntosh Gallery, London
January 9-27, 1985

Alex Colville

Fung Ping Shan Museum,
Hong Kong
January 10-February 10, 1985

Pictures for the Parlour: The English Reproductive Print 1775-1900

The Gallery/Stratford
January 25-March 3, 1985

David Thauberger: Prints

CONTACT Exhibition
Aurora Public Library
February 4-27, 1985

Teri Chmilar: Video Screening

"Artists with their Work" Program
Kingston Artists' Association Inc.
February 5-6, 1985

Graham Coughtry: Prints

CONTACT Exhibition
Belleville Public Library Gallery
February 5-March 2, 1985

Nancy Nicol: Video Screening

"Artists with their Work" Program
Kingston Artists' Association Inc.
February 7-8, 1985

Reinhard Reitzenstein: Installation

"Artists with their Work" Program
Art Gallery of Brant, Brantford
February 7-March 2, 1985

The 1940s: A Decade of Painting in Ontario

Timmins Museum:
National Exhibition Centre
February 8-March 3, 1985

The Clichés-Verre of the Barbizon School

Mackenzie Art Gallery, Regina,
Saskatchewan
February 8-March 10, 1985

Sandra Meigs: Installation

"Artists with their Work" Program
Laurentian University Museum
and Arts Centre, Sudbury
February 13-March 10, 1985

Norval Morrisseau and the Emergence of the Image Makers

Woodland Indian Cultural
Education Centre, Brantford
February 15-March 17, 1985

Alex Colville

Metropolitan Museum, Tokyo,
Japan
February 20-March 21, 1985

Grasp Tight the Old Ways: Selections from the Klammer Family Collection of Inuit Art

Confederation Centre Art Gallery &
Museum, Charlottetown,
Prince Edward Island
February 21-April 7, 1985

Judy Gouin: Graphics

"Artists with their Work" Program
The Temiskaming Art Gallery,
Haileybury
February 25-March 25, 1985

Sandra Altwerger: Graphics

"Artists with their Work" Program
Hennepin Art Gallery, Welland
March 1-23, 1985

John Porter: Film Screening

"Artists with their Work" Program
Forest City Gallery, London
March 5-6, 1985

Rae Johnson: Painting

"Artists with their Work" Program
Art Gallery of Algoma,
Sault Ste. Marie
March 7-April 7, 1985

An Intimate Glimpse of van Gogh at Nuenen as Seen in a Recently Acquired Drawing

Masterpiece Exhibition Series
The Gallery/Stratford
March 8-April 7, 1985

Anna Gronau: Film Screening

"Artists with their Work" Program
Kitchener/Waterloo Art Gallery,
Kitchener
March 20, 1985

Rick Hancox: Film Screening

"Artists with their Work" Program
Thunder Bay National Exhibition
Centre and Centre for Indian Art
March 22-23, 1985

Joan Krawczyk: Painting

"Artists with their Work" Program
The Station Gallery, Whitby
March 30-April 21, 1985

The 1940s: A Decade of Painting in Ontario

Thunder Bay National Exhibition
Centre and Centre for Indian Art
April 2-28, 1985

Peter Dudar: Film Screening

"Artists with their Work" Program
The Gallery/Stratford
April 7, 1985

Alex Colville

Canada House, London, England
April 10-May 8, 1985

Pictures for the Parlour: The English Reproductive Print 1775-1900

Chatham Cultural Centre
April 12-May 5, 1985

Brian Burnett: Painting

"Artists with their Work" Program
Lynnwood Arts Centre, Simcoe
April 12-May 5, 1985

Portraits in Action: Travelling Hands On

The Art Gallery of Peterborough
April 15-21, 1985

The 1940s: A Decade of Painting in Ontario

Speakers Service
Thunder Bay National Exhibition
Centre and Centre for Indian Art
April 19, 1985

Sandra Meigs: Film Screening

"Artists with their Work" Program
The Gallery/Stratford
April 21, 1985

Norman Cohn: Portraits

London Regional Art Gallery
April 26-May 26, 1985

An Intimate Glimpse of van Gogh at Nuenen as Seen in a Recently Acquired Drawing

Masterpiece Exhibition Series
Thunder Bay National Exhibition
Centre and Centre for Indian Art
May 1-June 2, 1985

Gail Swithenbank: Installation

"Artists with their Work" Program
Art Gallery of Hamilton
May 2-June 2, 1985

A Selection of Prints from the Canadian Historical Collection of the Art Gallery of Ontario

Tom Thomson Memorial Gallery and Museum of Fine Art, Owen Sound
Grey-Bruce Arts Council Artsfest Festival Ontario
May 3-26, 1985

John Meredith: Works on Paper

CONTACT Exhibition
Art Gallery of Northumberland, Cobourg
May 3-June 2, 1985

Fast Würms Films: Film Screening

"Artists with their Work" Program
The Gallery/Stratford
May 5, 1985

Martha Davis: Film Screening

"Artists with their Work" Program
Ed Video Inc., Guelph
May 10-11, 1985

Miho Sawada: Installation

"Artists with their Work" Program
Burlington Cultural Centre
May 10-June 23, 1985

Tim Jocelyn: Installation

"Artists with their Work" Program
Burlington Cultural Centre
May 10-June 23, 1985

Rothko Memorial Portfolio

CONTACT Exhibition
The Temiskaming Art Gallery, Haileybury
May 13-June 3, 1985

Henry Moore: Sculpture, Prints and Drawings from the Collection of the Art Gallery of Ontario

Woodstock Art Gallery
May 15-June 16, 1985

Joanne Tod: Painting

"Artists with their Work" Program
The Art Gallery of Peterborough
May 16-June 9, 1985

Pictures for the Parlour: The English Reproductive Print 1775-1900

London Regional Art Gallery
May 20-June 16, 1985

Toronto Painting '84

The Glenbow Museum, Calgary, Alberta
June 7-July 28, 1985

A Selection of Prints from the Canadian Historical Collection of the Art Gallery of Ontario

The Art Gallery of Peterborough
Peterborough Summer Festival
Festival Ontario
June 13-July 21, 1985

Fast Würms Films: Film Screening

"Artists with their Work" Program
White Water Gallery, North Bay
June 25-26, 1985

Portraits in Action: Travelling Hands On

The Children's Museum, Hamilton
July 13-August 23, 1985

John Noestheden: Drawings and Sculptures

CONTACT Exhibition
The Temiskaming Art Gallery, Haileybury
July 15-August 5, 1985

Pictures for the Parlour: The English Reproductive Print 1775-1900

The Art Gallery of Peterborough
July 25-August 25, 1985

Pamela Williams: Photography

"Artists with their Work" Program
Kingston Artists' Association Inc.
August 2-31, 1985

John Meredith: Works on Paper

CONTACT Exhibition
The Temiskaming Art Gallery, Haileybury
August 5-19, 1985

Rothko Memorial Portfolio

CONTACT Exhibition
Belleville Public Library Gallery
August 5-31, 1985

Henry Moore: Sculpture, Prints and Drawings from the Collection of the Art Gallery of Ontario

Oakville Galleries
August 8-September 1, 1985

Mark Gomes: Installation

"Artists with their Work" Program
Art Gallery of Algoma, Sault Ste. Marie
August 15-September 15, 1985

The 1940s: A Decade of Painting in Ontario

Agnes Etherington Art Centre, Kingston
August 18-October 6, 1985

Pictures for the Parlour: The English Reproductive Print 1775-1900

Speakers Service
The Art Gallery of Peterborough
August 20, 1985

Milly Ristvedt: Painting

"Artists with their Work" Program
Thunder Bay National Exhibition Centre and Centre for Indian Art
August 28-September 22, 1985

Portraits in Action: Travelling Hands On

Black Creek Pioneer Village, Toronto
August 28, 1985

David Thauberger: Prints

CONTACT Exhibition
McMaster University Art Gallery, Hamilton
September 2-28, 1985

Shelagh Keeley: Installation

"Artists with their Work" Program
White Water Gallery, North Bay
North Bay Festival of the Arts
Festival Ontario
September 5-28, 1985

Recollections: Ten Women of Photography

Presentation House Gallery, Vancouver, British Columbia
September 5-October 27, 1985

Jennifer Dickson: Graphics

"Artists with their Work" Program
Hennepin Art Gallery, Welland
September 6-28, 1985

Fashion Covers: 1910-1925

CONTACT Exhibition
The Station Gallery, Whitby
September 7-29, 1985

Contemporary International Prints from the Gift of Mr. & Mrs. Neville Burston

Art Gallery of Algoma, Sault Ste. Marie
Algoma Fall Festival
Festival Ontario
September 11-October 6, 1985

Augustin Anaittuq

Kitchener/Waterloo Art Gallery
September 19-November 3, 1985

Portraits in Action: Travelling Hands On

Aurora Public Library
September 24-October 14, 1985

Jan Winton: Graphics

"Artists with their Work" Program
Thunder Bay National Exhibition Centre and Centre for Indian Art
September 25-October 20, 1985

Toronto Painting '84

Rodman Hall Arts Centre, St. Catharines
October 3-October 27, 1985

Charles Pachter and Margaret Atwood: The Journals of Susanna Moodie, 1980

The Art Gallery of Peterborough
October 3–October 27, 1985

Fashion Covers: 1910–1925

CONTACT Exhibition
New College, University of Toronto
October 11–November 7, 1985

Shelagh Keeley: Installation

"Artists with their Work" Program
Oakville Galleries
October 12–November 10, 1985

Norman Cohn: Portraits

Mendel Art Gallery, Saskatoon,
Saskatchewan
October 18–November 24, 1985

Henry Moore: Sculpture, Prints and Drawings from the Collection of the Art Gallery of Ontario

The Gallery/Stratford
October 18–November 24, 1985

Spring Hurlbut: Installation

"Artists with their Work" Program
White Water Gallery, North Bay
October 31–November 26, 1985

Sybil Goldstein: Painting

"Artists with their Work" Program
The Station Gallery, Whitby
November 2–24, 1985

Robert Wiens: Installation

"Artists with their Work" Program
CAA Exhibition Gallery,
Sir Sandford Fleming College,
Peterborough
November 5–29, 1985

Renée Van Halm: Installation

"Artists with their Work" Program
Art Gallery of Algoma,
Sault Ste. Marie
November 7–December 8, 1985

Tom Benner: Installation

"Artists with their Work" Program
Niagara Artists' Centre,
St. Catharines
November 9–30, 1985

Edouard Boubat: A Portfolio of Photographs

CONTACT Exhibition
Aurora Public Library
November 12–December 12, 1985

Judith Doyle: Film Screening

"Artists with their Work" Program
Artcite Inc., Windsor
November 13, 1985

Toronto Painting '84

Art Gallery of Windsor
November 17–December 15, 1985

Sandra Meigs: Film Screening

"Artists with their Work" Program
Artcite Inc., Windsor
November 20, 1985

Janis Hoogstraten: Painting & Drawing

"Artists with their Work" Program
Laurentian University Museum
and Arts Centre, Sudbury
November 20–December 15, 1985

Contemporary International Prints from the Gift of Mr. & Mrs. Neville Burston

Art Gallery of Peterborough
November 21–December 15, 1985

Fast Würms Films: Film Screening

"Artists with their Work" Program
S.A.W. Gallery, Ottawa
November 22, 1985

Fashion Covers: 1910–1925

CONTACT Exhibition
Art Gallery of Northumberland,
Cobourg
November 22, 1985–January 5, 1986

Ross McLaren: Film Screening

"Artists with their Work" Program
S.A.W. Gallery, Ottawa
November 26, 1985

Fast Würms Films: Film Screening

"Artists with their Work" Program
Artcite Inc., Windsor
November 27, 1985

Martha Davis: Film Screening

"Artists with their Work" Program
S.A.W. Gallery, Ottawa
November 29, 1985

Canadian Jungle: The Later Work of Arthur Lismer

Dalhousie Art Gallery
Halifax, Nova Scotia
December 19, 1985–January 26, 1986

General Idea: Video Screening

"Artists with their Work" Program
Artcite Inc., Windsor
December 4, 1985

Henry Moore: Sculpture, Prints and Drawings from the Collection of the Art Gallery of Ontario

Thunder Bay National Exhibition
Centre and Centre for Indian Art
December 20, 1985–January 19, 1986

This year we are pleased to present a program of fifteen travelling exhibitions available for our provincial and national clients, and our *"Artists with their Work"* program which presents a new roster of eighty-one artists who work in various media and actively participate in exhibitions and workshops in the province of Ontario.

In response to your need for more lead time to plan your centre's in-house exhibition schedules, we are publishing exhibition information with as much as twenty-four months notice. This shift will assist in the coordination of a more cost-effective and efficient shipping route.

Before selecting exhibitions, please review the *General Information* and *Care and Handling* sections of the *Catalogue of Extension Services*. These sections have been updated to more accurately reflect our procedures and the nature of the relationship between the Art Gallery of Ontario Extension Services and our clients.

In light of the fact that our program focus had changed and few bookings were being received, we sent out a questionnaire to all our *CONTACT* clients in January 1985. About 60% of our clients responded. To those who participated, I extend my thanks. As a result of your valuable suggestions, we have changed our scheduling. Previously, six months notice was provided for booking a *CONTACT* exhibition. We are extending this time period to better accommodate your needs. An *Exhibition Newsletter* with a *CONTACT* component will be published at the same time as this *Catalogue*, which will provide a nine-month lead time. We will then move into a regular mode of fifteen months notice, commencing April 1986. The *CONTACT* exhibitions will be produced by our Assistant Curators, in order to provide a balance of disciplines. We look forward to increasing the number of *CONTACT* exhibitions offered in the future from three to four.

This year we will be evaluating our *Speakers Service*, which has unfortunately suffered from declining interest.

Our participating speakers will address a varied list of subjects for the walking tours, lectures, and workshops that are hosted by your centres. Be reminded of the availability

When requesting loans from the Collection of the Art Gallery of Ontario for your own exhibitions, it is required that you forward a completed *Standard Facilities Report* before the loan request can be processed. We are compiling a bank of current information on all our client galleries in order to best serve your needs from a physical point of view. Without specific information about your temporary exhibition spaces, we cannot design exhibitions with requirements that can be fulfilled by your centre. In the future, we will not be able to confirm your requests for circulating exhibitions without a completed *Standard Facilities Report* on file. Thank you in advance for your assistance, and remember to keep us informed of any changes in your exhibiting spaces.

A note of clarification: On the top right of the individual exhibition information sheets, we have provided the dates for the full extent of the exhibition circuit. These dates include the period for which the exhibition is shown at the Art Gallery of Ontario. Within the body of the text there is a heading, "Date available for circulation," where you will find the available dates of circulation for our client galleries, followed by a clarification of the AGO dates (if applicable). This should be helpful when you are completing the *Booking Form/Exhibitions*, so that you may record your preferred dates more accurately.

The success of this past year is due to the joint effort of the Art Gallery of Ontario and our clients, who participate actively in our travelling exhibition program. The suggestions we have received through formal questionnaires have given us new direction. We ask for your continued assistance in both formal and informal ways to assure that we are fulfilling your expectations.

Glenda Milrod

Head

Extension Services

SHARED RESPONSIBILITIES

The success of the Extension Services continuing exhibition program has been built on the goodwill and cooperation of the exhibiting centres. As the exhibitions are in great demand, they often remain in circulation for up to eighteen months after leaving the Art Gallery of Ontario. Careful and accurate condition reporting, both upon arrival and departure, the immediate reporting of any changes in condition or damage, careful unpacking and packing, and the prompt shipment of the exhibition to the next centre are each centre's vital contribution to the continued success of the program.

Never ship a damaged work of art to the next centre or attempt any repairs. It is essential to report any major changes in condition, damage, or missing items immediately to the Extension Services Department of the Art Gallery of Ontario, (416) 979-6637 or 979-6605. When problems do occur, they must be dealt with as quickly as possible to minimize the stress to the art works and allow us time to rectify the situation without disruption to the committed circuit.

INSTRUCTIONS FOR BASIC CARE AND HANDLING

Climate control

Crates containing works of art should always be unpacked, packed, and stored in conditions similar to those of the exhibition area. Before unpacking leave crates unopened in the new environment for at least 24 hours to allow the contents to adjust to any differences in temperature and relative humidity. Note: Crates and their contents must never be exposed to the elements or subjected to extreme temperature changes.

Unpacking

After the crates have had adequate time to acclimatize, take a few moments to inspect the exterior for damage. Watch for loose and/or broken handles, loose and/or broken latches, or evidence of rough handling. Make note of any problem and the appropriate crate number on the condition report. Notify the Scheduling Coordinator, Extension Services, immediately in order that repairs may be arranged prior to next shipping date.

Please wear the gloves provided in the *Information Kit* while unpacking works of art. The cotton gloves are to be worn for handling framed or unframed works; disposable rubber gloves are to be used when handling sculpture. The gloves afford a certain level of protection for the art work and are of importance when handling pieces which are inclined to absorb dirt. Marble, alabaster, limestone, and terracotta, for example, are extremely difficult to clean once they become soiled. All metals corrode (except gold). It is important therefore not to touch metal sculpture with bare hands. Remember that the effects of improper handling are cumulative.

While unpacking the works, check them against the *Crate List* to ensure that all components are present. (*Crate Lists* are affixed to the lid of each crate and included in the *Information Kit*).

As you are taking the works out of the crate observe closely how the works are packed so that you can re-pack them accordingly. Be sure to place all packing

materials back into the appropriate crate to facilitate easier repacking.

Remember to handle only one work at a time using both hands. Do not attempt to carry a work of art that is too large to be managed by one person. (It is always better to err on the safe side by taking time). Handle framed works with one hand on each side or with one hand on the bottom, the other on the top. Do not handle frames from the top member only. This practice eventually distorts the top piece and weakens the mitres.

When handling a painting, be sure it is secure in its frame. If it is not, contact the Scheduling Coordinator, Extension Services, for specific instruction. Never insert your fingers between the stretcher bar and the back of the canvas. This action can cause serious damage.

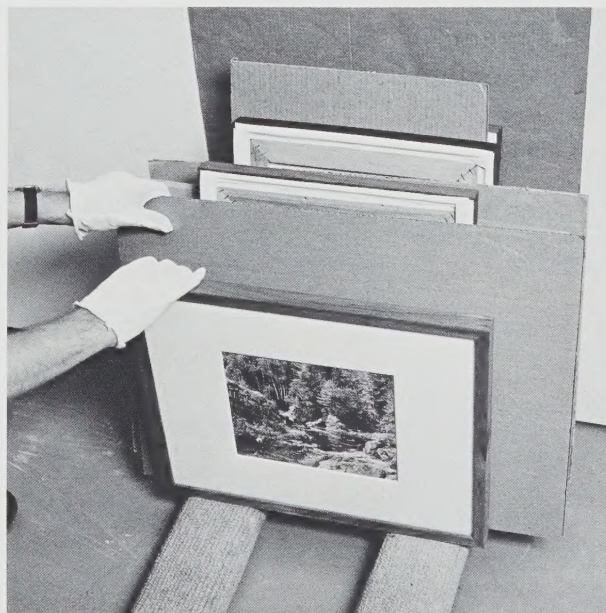
Works of art should be handled as little as possible. Damages caused by careless handling won't become visible for a period of time.

Never attempt to open a frame. Note any damage or change in condition to the work of art and its mat and/or its frame on the *Condition Report/Arrival*.

If you observe any damage to the shipping crate or tray, record on the *Condition Report/Arrival* and notify the Art Gallery of Ontario, Extension Services, immediately.

Storage

Works of art should be placed on a padded surface to prevent damage by shock or slippage and to protect the frames. Store works of art back to back and face to face using clean corrugated cardboard or similar material as a spacer. Always maintain the proper orientation when stacking framed works. This practice is of particular importance for hinged works on paper. When leaning one framed work against the wall or another frame, ensure that the work is placed in a stable position with both top corners leaning firmly against the vertical surface.





Installation

Always install the works using the hanging devices provided. Do not change the hanging devices or relocate them. Take a moment to ensure that the devices are in good condition and are secure to the frame. Check the corners of the frames to assure the joints are tightly fitted (this is especially important with metal frames). *Never use adhesive tape picture hangers because they don't hold safely.*

For security reasons, small works have been fitted with safety tabs that are to be screwed directly into the wall. Avoid hanging works of art in narrow passage

ways or in traffic areas that may present danger to the works of art.

Art works should not be placed in areas where they are likely to be subjected to drafts or extreme temperature or humidity changes. Daylight must be eliminated. The best source of light is incandescent. (Fluorescent lights may be acceptable if fitted with ultraviolet filters). See exhibition listings for specific lighting requirements.

Cleaning

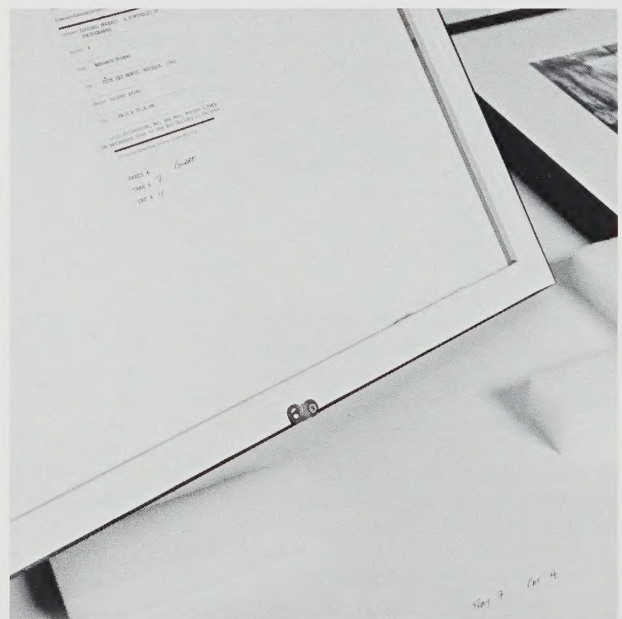
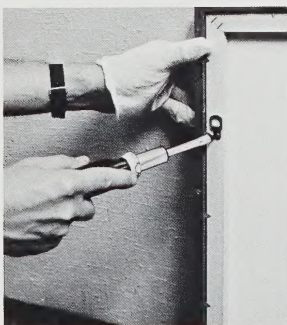
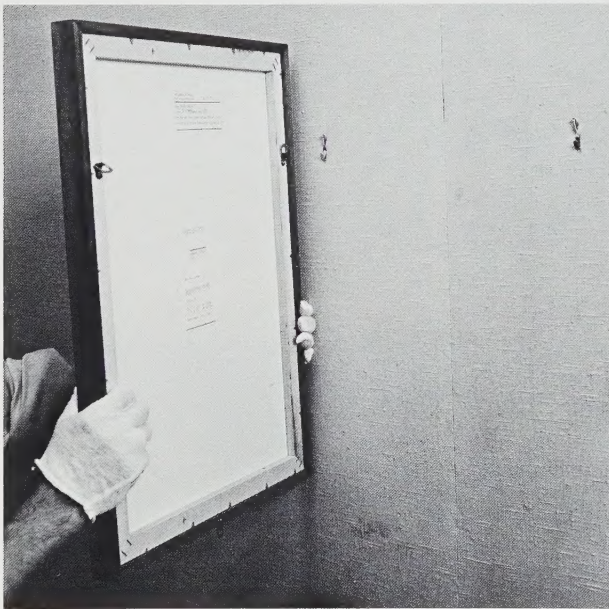
Never attempt to clean the actual surface of an art work. If the plexi needs to be cleaned, use a good quality anti-static cleaner in small amounts applied to a clean soft cloth. Never spray the cleaner directly on the plexi surface. If cleaning is necessary gently wipe the plexi of framed works to remove finger marks etc.

Repacking

Check each work against the *Crate List* to assure that all works are packed for shipment. Again note any damage or change in condition to the work of art and its mat and/or frame on the *Condition Report/Departure*. Note that the number on the back label of each work of art corresponds with the number on its appropriately labelled tray. Pack according to any special instructions affixed to the tray and/or crate (for example, FACE UP/FACE DOWN).

After all the works have been packed in their appropriate place, close the lid and ensure that all the latches are tightly secured. Remove the old shipping label from the exterior and affix the new label accordingly. New labels are provided in the Information Kit.

When the exhibition is being loaded for shipment, be very careful to ensure that the crates are handled and loaded into travelling position that corresponds to that indicated by the arrows painted on the crates. Improper orientation of crates in transit can be the cause of serious damage. Your assistance is necessary in assuring that orientation is respected when crates are loaded.





Sculpture

Sculpture and three-dimensional works of art require special consideration in handling. Always wear the gloves provided, cotton or rubber. The rubber gloves are necessary when handling surfaces which are slippery. Their use also prevents the transfer of oils or acids from your hands.

Support a sculpture from underneath, where possible, or by an area which is structurally sound.

NOTE: Very often the most obvious carrying points are the weakest.

Crates are designed to give maximum support to the sculpture and must be repacked carefully. Please follow any special packing instructions that are affixed to the interior of the crate.



NOTE: Often photographs are in place for easy reference. If any of the packing materials are damaged or missing, contact the Scheduling Coordinator Extension Services at (416) 979-6637.

Plexiglass Display Cases

Plexiglass display cases are easily cracked or damaged by incorrect or careless handling. As with works of art, do not attempt to move cases until your path is clear and you have established a location ahead of time. Avoid sliding any type of display unit on the floor. Carrying instead will eliminate unnecessary chips, scratches, or cracks.

By the nature of the material, the joints are not strong. The surface of plexiglass is soft and scratches easily. When installing cases, be sure not to turn screws too tight as the plexi will easily crack. *Handle with care.*

For further information regarding the Care and Handling of works of art, contact the Head, Extension Services, (416) 979-6605.

SUGGESTED READING LIST

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(613) 233-5653

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Johnson, W. McAllister, and Smith, Frances K. (eds.). *Art Gallery Handbook*, Chapter 5. Toronto: Ontario Association of Art Galleries, 1982.

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Journals: Volumes 1, 3 and 4.

Technical Bulletins: Volumes 1, 2, 3, 4, 5, 7, 8, and 10.

CCI Notes:

Care of Collections – General Guidelines
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Leather, Skin and Fur
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Other publications of particular interest are:

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CARE AND HANDLING OF CIRCULATING EXHIBITIONS

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Phillimore, Elizabeth (compiled by). *A Glossary of Terms Useful in Conservation*. Toronto: Royal Ontario Museum, 1976.

Pomerantz, Louis. *Is Your Contemporary Painting More Temporary than You Think? Vital Technical Information for the Present Day Artist*. Chicago: 1962.

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Stout, George L. *The Care of Pictures*. New York: Dover, 1975.

Thomson, Garry. *The Museum Environment*. London: IIC and Butterworths, 1978. (2nd ed. 1986)

Witteborg, Lothar P. *Good Show! A Practical Guide for Temporary Exhibitions*. Washington, D.C.: Smithsonian Institution Travelling Exhibition Service, 1981.

Through *Speakers Service*, the Art Gallery of Ontario Extension Services expands the exhibition program by making various staff members available to come to your community. The selected speaker can provide a walking tour through the AGO exhibition on view in your community or give a formal slide-illustrated lecture on the exhibition or a related topic of interest. Consider booking *Speakers Service* to address the subject of the many major exhibitions that are on view at the AGO prior to bringing an organized tour of your members to Toronto. Since many of our speakers are drawn from our highly specialized Education division, we can also send a speaker to lead a Docent Training Workshop. Most *Speakers Service* events (tours or lectures) will run approximately one hour; workshops will last three hours.

The purpose of *Speakers Service* is to provide another Art Gallery of Ontario resource through Extension Services to fulfill our mandate as a provincial gallery. We encourage your assistance in expanding our list of subjects and potential formats that would better suit your community's needs.

The following subjects are those available at this time. Do not hesitate to request others.

Talks Relating to Travelling Exhibitions

Arthur Hughes: The Lady with the Lilacs

Carole Conde and Karl Beveridge: Standing Up

French Printmaking of the Eighteenth Century

The Group of Seven: Selected Watercolours, Drawings, and Prints from the Collection of the Art Gallery of Ontario

Historic Canadian Works on Paper (working title)

Loring and Wyle: Sculptors' Legacy

Our Old Friend Rolly: Watercolours, Prints and Book Illustrations by Thomas Rowlandson in the Collection of the Art Gallery of Ontario

The 1950s: A Decade of Painting and Graphics (Working Title)

Photographs of Canadian Artists from the Newton MacTavish Collection

Rodin to Moore: Sculpture from the Collection of the Art Gallery of Ontario

Signs

Stan Denniston: Reminders

20th-Century British Art from the Collection of the Art Gallery of Ontario

The Victorian Cult of Beauty: A Selection of Oil Paintings and Works on Paper from Local Collections (working title)

Walter Trier: The Animals' Conference

General Art Subjects

Birth of Abstraction (1880-1920)

Building a Permanent Collection

Canadian Art to 1945

Canadian and International Contemporary Art
Connoisseurship in the Visual Arts

David Milne

Innovative Printmaking Techniques of the Eighteenth and Nineteenth Century

The English Country House

Fakes and Forgeries

Group of Seven

Henry Moore

History of Sculpture in Canada

History of Watercolour

Images of Women in Art

Landscape Painting

Masterpieces from the Old Master Collection of the Art Gallery of Ontario

Portraiture

Printmaking (Contemporary Issues)

Printmaking: History and Techniques

Romanticism and the Rise of Modern Art

The Sculptor as Draughtsperson

Surrealism in Canada

Visitor Studies: Process and Evaluation

Walter Trier: His Life and Work

Why Artists Make Prints

Major Exhibitions at the Art Gallery of Ontario

Paterson Ewen: Phenomena

Paintings 1971-1987 (AGO dates January 22 - April 3, 1988)

Gerhard Richter (AGO dates April 29 - July 10, 1988)

Ellsworth Kelly (AGO dates March 5 - May 15, 1988)

Gerhard Merz (AGO dates May 21 - July 30, 1988)

Picasso Sketchbooks (AGO dates July 29 - September 18, 1988)

Holbein Drawings (AGO dates October 21, 1988 - January 8, 1989)

Ian Carr-Harris (AGO dates October 29, 1988 - January 29, 1989)

Reminder: *Speakers Service* is designed for the needs of our clients. We are most interested in offering talks/lectures/walking tours on subjects of particular interest to your audiences. We invite you to suggest topics that would best serve your community.

Talks and Workshops on Docent Training

The Education Department at the Art Gallery of Ontario is pleased to offer talks and workshops on Docent Training and the Development of Touring Techniques for elementary and secondary level students and the adult public. This is a unique opportunity for art educators from various exhibition centres in Ontario to meet for the exchange of theories and practice on art education in the public art gallery.

A Docent Workshop: Effective Approaches to Touring Elementary Level Students

Docent groups may arrange workshops at the Art Gallery of Ontario to discover effective touring techniques for Elementary Level students.

This workshop will present practical approaches to

looking at art with children, emphasizing such techniques as gallery activities and the inquiry method of dialogue.

Community Responsibilities

When requesting a *Speakers Service* event, select or suggest the subject, the format (walking tour, lecture/lecture series, workshop), and complete the *Booking Form/Speakers Service* with preferred dates, and forward it to the Administrative Assistant, Extension Services. It is the hosting centre's responsibility to appropriately advertise the event in order to assure a minimum required audience of fifteen. If a lecture or workshop is requested, adequate space as well as specific equipment needs must be arranged. In addition, we request that our *Evaluation Form/Speakers Service* be completed to assist us in improving this specialized service.

The cost to the community is a flat fee of \$125.00 per exhibition walking tour/lecture. *Speakers Service* events should be requested at least two months in advance. Similarly, cancellations must be received two weeks in advance or the full fee will be charged to compensate the speaker for lost preparation time.

Art Gallery of Ontario Extension Services Responsibilities

Upon receipt of your *Booking Form/Speakers Service*, all arrangements will be made with the participating speaker. The Administrative Assistant, Extension Services, will act as the liaison between the community and the speaker. All transit arrangements will be undertaken from this office and all additional costs such as hotel, meals, slide duplication, etc. will be borne by the AGO Extension Services.

Speakers Available

Christine Boyanoski, Assistant Curator of Canadian Historical Art

Francis Broun, Education Officer, Adult Programs

Moirra Clark, Printmaker, Activity Centre

Barry Coombs, Senior Artist/Painter, Activity Centre

Ken Dewar, Education Officer, Adult Programs

Karen Finlay, Assistant Curator, European Painting and Sculpture

Barbara Fischer, Assistant Curator of Contemporary Canadian Art

Peter Gale, Head of Adult Programs, Education

Brian McDowell, Education Officer, Activity Centre

Patricia Moore, Senior Artist/Painter, Activity Centre

Brenda Rix, Assistant Curator of Prints and Drawings

Pat Sullivan, Education Officer, Secondary Level

Jim Thornton, Head, Activity Centre

Alan Wilkinson, Curator, Modern Sculpture

David Wistow, Education Officer, Adult Programs

Douglas Worts, Education Officer, Adult Programs

For several years, the Art Gallery of Ontario has offered an informal *Advisory Service* to centres within the province. As a result of the demand for this service, it has now become established as a program of Extension Services. Although most requests relate to technical concerns, advice and consultation are also available in the areas of administration, funding sources, budgeting, programming, and board/staff relationships.

The *Advisory Service* is carried out on an individual basis. Inquiries regarding technical matters should be made in writing and should include a description of the project indicating the type of information required. Some questions may be answered by telephone or correspondence or, if necessary, the appropriate staff member may travel to your community to visit the space under study. Topics on which advice or information is given include:

1. Museum/gallery standards in the areas of lighting, climate control, care and handling, security, and fire protection.
2. Methods and techniques of crate design and construction, mat cutting and hinging, framing, display assembly, installation, and lighting of works of art.
3. Design of exhibition galleries and support spaces including technical criteria.
4. Sources of materials and services.

The *Advisory Service* can also assist in the training of your technical staff either at your centre or at the Art Gallery of Ontario. In addition, when a centre first books a travelling exhibition, an Installation Officer can visit your community to assist with the installation and to advise on proper care and handling techniques. Contact the Head, Extension Services, in writing to make specific arrangements.

PERSONNEL

Glenda Milrod

Head

Jeanne-Marie Robillard

Administrative Assistant

Ara Rose Parker

Scheduling Coordinator

Marcie Lawrence

Program Coordinator

"Artists with their Work" and *Festival Ontario* Programs

Jim Bourke

Installation Officer

Tim Hardacre

Installation Officer

May Wong

Secretary



Glenda Milrod



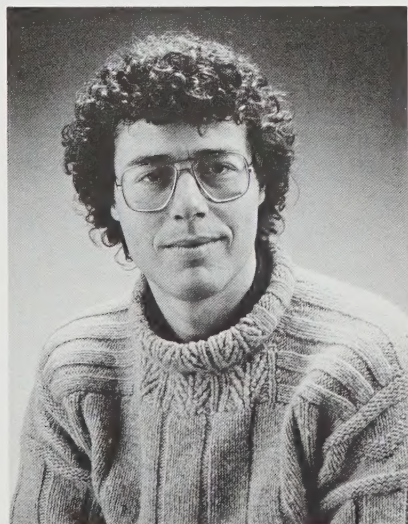
Marcie Lawrence



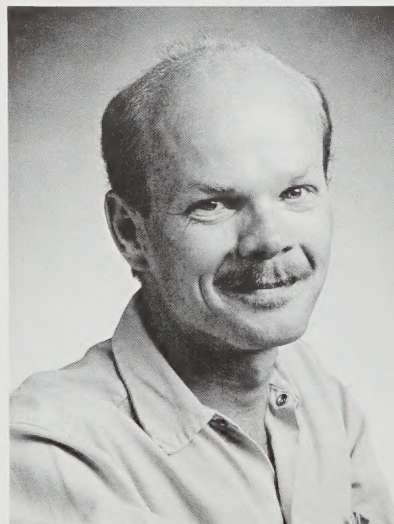
Ara Rose Parker



Jeanne-Marie Robillard



Jim Bourke



Tim Hardacre



May Wong

PERSONNEL

Glenda Milrod

Head

Rebecca Couch-Séguin

Assistant to the Head

Noni Regan

Scheduling Officer

Marcie Lawrence

Program Coordinator

"Artists with their Work" and *Festival Ontario* Programs

Olga Charyshyn

Installation Officer

Tim Hardacre

Installation Officer



Glenda Milrod



Rebecca Couch-Séguin



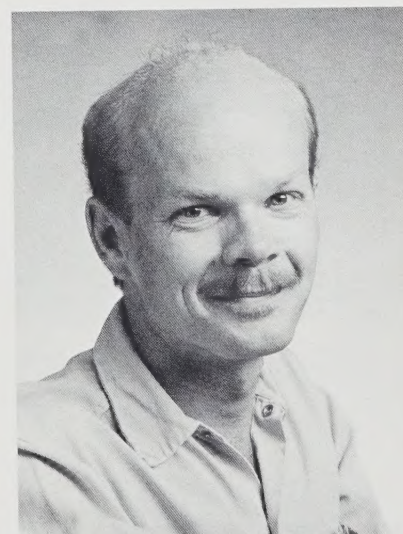
Noni Regan



Marcie Lawrence



Olga Charyshyn



Tim Hardacre

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Do not ship a damaged work of art to the next exhibitor or attempt any repairs. It is essential to report any major changes in condition, damage, or missing items *immediately* to the Art Gallery of Ontario Extension Services, (416) 977-0414, exts. 309 or 230.

INSTRUCTIONS FOR BASIC CARE AND HANDLING

Climate Control

Crates containing works of art should always be unpacked, packed, and stored in conditions similar to those of the exhibiting area. Before unpacking, leave crates closed in the new environment for about twenty-four hours to allow for a slow change in temperature and relative humidity. Guard against extreme temperature changes.

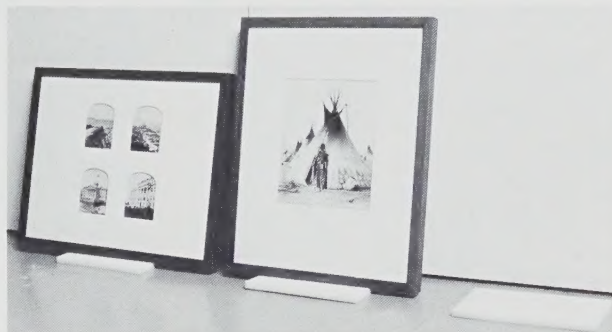
Unpacking

Wear the white gloves/rubber gloves provided in the *Information Kit* and handle each work of art with two hands at all times. Carry one work of art at a time. Do not attempt to carry a work of art that is too large to be managed by one person. Never lift a framed work by one edge. Check each item against the *Crate List* (inside the lid of the crate as well as in the *Information Kit*). *Never open a framed work.* Note any damage or change of condition to the work of art and its mat and/or frame on the *Condition Report/Arrival*. If you observe any damaged components of the shipping crate or tray, record on the *Condition Report/Arrival* and notify the Art Gallery of Ontario Extension Services immediately.



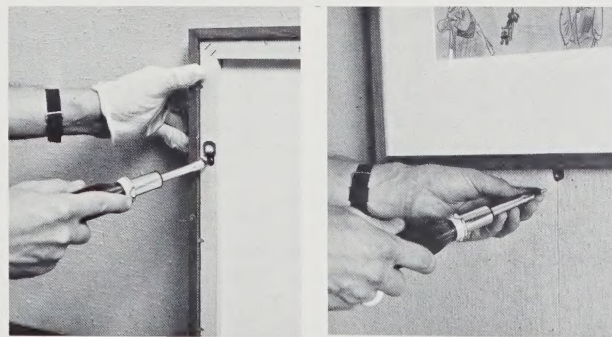
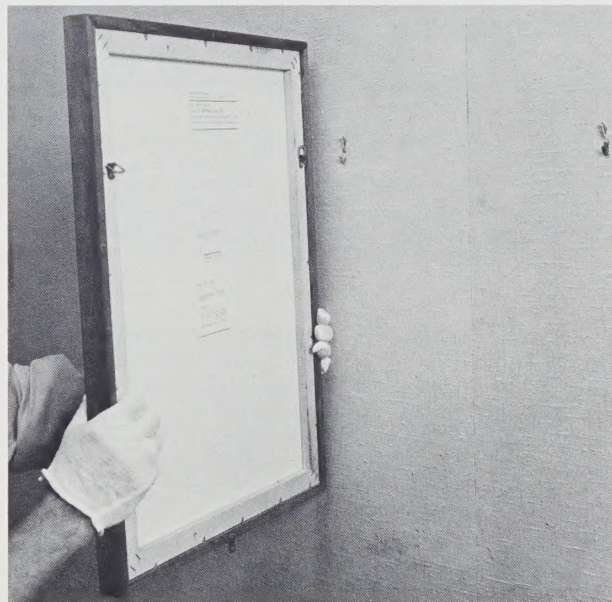
Storage

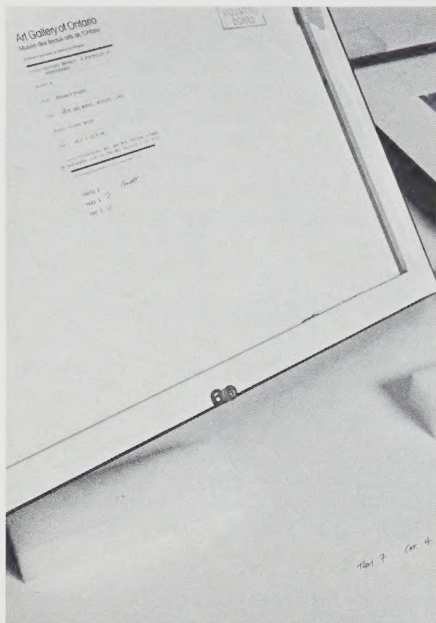
Works of art should be placed on pads to prevent damage and to protect frames. Store works of art back to back and face to face using the corrugated boards as separators. Always maintain the proper orientation when stacking hinged works (works on paper). Other frame or storage materials should never contact the surface of a work of art.



Installation

Always install works of art on two hooks. Before hanging always be sure that the hanging devices are secure. Check the corners of the frames to assure that the joints are tightly fitted. Never use adhesive tape picture hangers as they are not safe.





For security reasons, small works are fitted with safety tabs that are to be screwed directly into the wall. Avoid hanging works of art in narrow corridors or in dangerous traffic areas. Incandescent lighting is preferred although ultraviolet-filtered fluorescents may be acceptable. Daylight must be eliminated. Please see individual exhibition listings for specific lighting requirements essential to satisfy conservation concerns.

Cleaning

Never attempt to clean the surface of a work of art. Apply anti-static cleaner to a clean, soft cloth to clean works glazed with plexiglass. Do not spray liquid cleaners directly onto an acrylic surface.

Repacking

Check each item against the *Crate List* (inside the lid of the crate as well as in the *Information Kit*) to assure that all works are packed for shipment. Note any damage or change in condition to the work of art and its mat and/or frame on the *Condition Report/Departure*. Note that the number on the back label of each work of art corresponds with the number on its appropriate tray. Pack according to any special instructions affixed to the tray and/or crate. Remove the old shipping label on the exterior of the crate and affix the new label accordingly. (New shipping labels are provided in the *Information Kit*).

Sculpture

Sculpture and three-dimensional works of art require special consideration in handling. Support a sculpture from underneath, where possible, or by an area which is structurally sound. Very often the most obvious carrying points are the weakest. Use the gloves provided, cotton or rubber.

Crates are designed to give maximum support to the sculpture and must be repacked carefully. Please follow any *special packing instructions* that are affixed to the interior of the appropriate crate. Note: often photographs are in place for easy reference. If packing materials are damaged or missing, contact the Scheduling Officer, Extension Services, (416) 977-0414, ext. 309.



Plexiglass Display Cases

Plexiglass display cases are easily cracked or damaged by incorrect or careless handling. Two persons are required for carrying and installation. When installing cases be sure not to turn screws excessively, which can result in cracking the plexiglass. As with works of art, do not attempt to move cases until your path is clear and you have established a location of placement. Avoid sliding any type of display unit on the floor. Carrying will eliminate the danger of unnecessary chips, scratches, or cracks.

For further information regarding the care and handling of art work, contact the Head, Extension Services, (416) 977-0414, ext. 230.

SUGGESTED READING LIST

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Atma Buddhi Manas: The Later Work of Lawren S. Harris

Augustus John: *The Marchesa Casati*

Fashion Covers: 1910–1925

George Reid and the Academic Tradition

Georges Rouault: *Miserere*

Henry Moore: Sculptures, Drawings and Prints from the Collection of the Art Gallery of Ontario

Images of Ontario

Jack Bush: Early Work

James McNeill Whistler and His Circle: Etchings and Lithographs from the Collection of the Art Gallery of Ontario

Picasso: *Head of a Woman (Fernande)*

Preferred Places: A Selection of British Watercolours from the Collection of the Art Gallery of Ontario

A Selection of Prints from the Canadian Historical Collection of the Art Gallery of Ontario

General Art Subjects

Changing Taste in Art

Contemporary Issues in Canadian Printmaking

The Disappearance of the Artist as Hero

David Milne

Edmund Morris and the Rise and Fall of the Canadian Art Club

Fakes and Forgeries

History of Light in Painting

Images of Women in Art

Romanticism and the Rise of Modern Art

Prints and Printmaking Techniques

The Sculptor as Draughtsman

Selected Contemporary Canadian Topics

Selected Contemporary International Topics

Selected Historical Canadian Topics

Selected Old Master Topics

Women Artists in the Community

Lectures on Major Exhibitions at the Art Gallery of Ontario

Vatican Splendour: Masterpieces of Baroque Art (AGO dates: October 4–November 30, 1986)

Christopher Pratt: A Retrospective (AGO dates: February 21–April 20, 1986)

The Prints of Edouard Manet (AGO dates: March 29–May 11, 1986)

Reminder: *Speakers Service* is designed for the needs of our clients. We are most interested in offering talks/lectures/walking tours on subjects of particular interest to your audiences. We invite you to suggest topics that would best serve your community.

Talks and Workshops on Docent Training

The Education Department at the Art Gallery of Ontario is pleased to offer talks and workshops on Docent Training and the Development of Touring Techniques for elementary and secondary level students and the adult public. This is a unique opportunity for art educators from various exhibition centres in Ontario to meet for the exchange of theories and practice on art education in the public art gallery.

Community Responsibilities

When requesting a *Speakers Service* event, select or suggest the subject and the format (walking tour, lecture/lecture series, workshop), and complete the *Booking Form/Speakers Service* with preferred dates, and forward it to the Assistant to the Head, Extension Services. It is the hosting centre's responsibility to appropriately advertise the event in order to assure a minimum required audience of fifteen. If a lecture or workshop is requested, adequate space as well as specific equipment needs must be arranged. If overnight accommodation is required by the speaker, we ask that the hosting centre make necessary local arrangements on our behalf. In addition, we request that our *Evaluation Form/Speakers Service* be completed to assist us in improving this specialized service.

The cost to the community is a flat fee of \$125.00 per exhibition walking tour/lecture. *Speakers Service* events should be requested at least two months in advance. Similarly, cancellations must be received two weeks in advance or the full fee will be charged to compensate the speaker for lost preparation time.

Art Gallery of Ontario Extension Services Responsibilities

Upon receipt of your *Booking Form/Speakers Service*, all arrangements will be made with the participating speaker. The Assistant to the Head, Extension Services, will act as the liaison between the community and the speaker. All transit arrangements will be undertaken from this office and all additional costs such as hotel, meals, slide duplication, etc. will be borne by the AGO Extension Services.

Speakers Available

Arlene Berman, Sculptor, Activity Centre
Christine Boyanoski, Assistant Curator of Canadian Historical Art
Francis Broun, Education Officer, Adult Programs
Jane Buyers, Printmaker, Activity Centre
Moira Clark, Printmaker, Activity Centre
Ken Dewar, Education Officer, Adult Programs
Karen Finlay, Assistant Curator of Exhibitions
Peter Gale, Deputy Head of Education, Adult Programs
Michael Gerry, Painter, Printmaker, Activity Centre
Brian McDowell, Painter, Activity Centre
Patricia Moore, Painter, Activity Centre
Brenda Rix, Assistant Curator of Prints and Drawings
Catherine Studley, Senior Education Officer
Pat Sullivan, Education Officer, Secondary Level
Jim Thornton, Head, Activity Centre
David Wistow, Education Officer, Adult Programs
Douglas Worts, Education Officer, Adult Programs

For several years, the Art Gallery of Ontario has offered an informal *Advisory Service* to centres within the province. As a result of the demand for this service, it has now become established as a program of Extension Services. Although most requests relate to technical concerns, advice and consultation are also available in the areas of administration, funding sources, budgeting, programming, and board/staff relationships.

The *Advisory Service* is carried out on an individual basis. Inquiries regarding technical matters should be made in writing and should include a description of the project indicating the type of information required. Some questions may be answered by telephone or correspondence or, if necessary, the appropriate staff member may travel to your community to visit the space under study. Topics on which advice or information is given include:

1. Museum/gallery standards in the areas of lighting, climate control, care and handling, security, and fire protection.
2. Methods and techniques of crate design and construction, mat cutting and hinging, framing, display assembly, installation, and lighting of works of art.
3. Design of exhibition galleries and support spaces including technical criteria.
4. Sources of materials and services.

The *Advisory Service* can also assist in the training of your technical staff either at your centre or at the Art Gallery of Ontario. In addition, when a centre first books a travelling exhibition, an Installation Officer can visit your community to assist with the installation and to advise on proper care and handling techniques. Contact the Head, Extension Services, in writing to make specific arrangements.

Catalogue of Services 1985

Circulating Exhibitions

Advisory Service

"Artists with their Work"

Speakers Service

Resource Information

Granting Agencies

Program Sources

Art Gallery of Ontario Extension Services

317 Dundas Street West
Toronto, Ontario
M5T 1G4
(416) 977-0414

The exhibitions and programs of the Art Gallery of Ontario Extension Services are made possible through the support of the Province of Ontario, Ministry of Citizenship and Culture; the National Museums of Canada, Museum Assistance Programmes; and the Municipality of Metropolitan Toronto.

LIST OF EXHIBITIONS IN ALPHABETICAL ORDER

"Artists with their Work"

Augustin Anaittuq

Baffin Island Drawings

**Charles Pachter and Margaret Atwood: The Journals of
Susanna Moodie, 1980**

The Clichés-Verre of the Barbizon School

Contact 1984-85

David Thauberger: Prints

Graham Coughtry: Prints

Harold Klunder: Works on Paper

John Meredith: Works on Paper

John Noestheden: Drawings and Sculpture

Rothko Memorial Portfolio

**Contemporary International Prints: Selections from the
Gift of Mr. and Mrs. Neville Burston**

Daumier and La Caricature

Early Jack Bush (working title)

George Reid and the Academic Tradition

Georges Rouault: Miserere

**Grasp Tight the Old Ways: Selections from the Klammer
Family Collection of Inuit Art**

Harold Town: A Retrospective (working title)

**Henry Moore from the Collection of the Art Gallery of
Ontario: Sculpture, Drawings and Prints**

Images of Ontario

**An Intimate Glimpse of van Gogh at Nuenen as Seen in a
Recently Acquired Drawing**

**James McNeill Whistler and His Circle: Etchings and
Lithographs from the Collection of the Art Gallery of
Ontario**

The Later Work of Arthur Lismer (working title)

The Later Work of Lawren Harris (working title)

The 1940s: A Decade of Painting in Ontario

Norman Cohn: Portraits

**Norval Morrisseau and the Emergence of the Image
Workers**

Photographs of Lászlò Moholy-Nagy

Picasso: Head of a Woman (Fernande)

**Pictures for the Parlour: The English Reproductive Print
1775-1900**

Portraits in Action: Travelling Hands On

Recollections: Ten Women of Photography

**Selections from the Margaret and Ian Ross Collection of
Baroque Bronzes**

Toronto Painting '84

Weegee

William Notman's Staff and Studio

Front cover:
A.J. Casson (Canadian, b.1898), *Country Store*, 1945, oil on insulite, 76.2 x 91.4 cm,
Collection Art Gallery of Ontario, Purchase, 1945. From the exhibition *Images of Ontario*.

Max Klinger: Graphic Work

Chatham Cultural Centre
January 1-29, 1984

Simon Harwood: Still Life in Relief

Contact Exhibition
Cambridge Public Library, Preston Branch
January 3-24, 1984

Rideau

Contact Exhibition
Belleville Public Library Gallery
January 5-28, 1984

Eden Revisited: Graphic Works by German Romantic Artists

Glendon Gallery, Toronto
January 5-29, 1984

The Canada Packers Collection: Selected Oil Paintings and Works on Paper

Art Gallery of Greater Victoria, B.C.
January 5-February 5, 1984

Clarissa Inglis: Installation

"Artists with their Work" Program
Hennepin Art Gallery, Welland
January 6-28, 1984

Italian Prints: 1500-1800

Agnes Etherington Art Centre, Kingston
January 6-February 5, 1984

Renée Van Halm: Installation

"Artists with their Work" Program
Art Gallery of Peterborough
January 19-February 12, 1984

Fringe Research: Holography

"Artists with their Work" Program
The Gallery & Library, Cambridge
January 23-February 11, 1984

Murray Favro: A Retrospective

National Gallery of Canada, Ottawa
January 27-March 11, 1984

Alex Colville: A Retrospective

Montreal Museum of Fine Arts, P.Q.
February 2-April 1, 1984

Simon Harwood: Still Life in Relief

Contact Exhibition
W. B. Lewis Public Library, Deep River
February 3-26, 1984

Spirits and Transformation

Contact Exhibition
Aurora Public Library
February 3-26, 1984

Reinhard Reitzenstein: Installation

"Artists with their Work" Program
The Station Gallery, Whitby
February 4-26, 1984

Bruce Elder: Film Screening

"Artists with their Work" Program
Kitchener/Waterloo Art Gallery
February 8, 1984

Jim Anderson: Film Screening

"Artists with their Work" Program
Monitor North, Thunder Bay
February 9-11, 1984

Eden Revisited: Graphic Works by German Romantic Artists

Art Gallery of Peterborough
February 9-March 4, 1984

Max Klinger: Graphic Work

Rodman Hall Arts Centre, St. Catharines
February 10-March 4, 1984

The Clichés-Verre of the Barbizon School

Rodman Hall Arts Centre, St. Catharines
February 10-March 4, 1984

Rick Hancox: Film Screening

"Artists with their Work" Program
Centennial Gallery, Oakville
February 14, 1984

The Canada Packers Collection: Selected Oil Paintings and Works on Paper

Vancouver Art Gallery, B.C.
February 16-March 18, 1984

Rideau

Contact Exhibition
New College, University of Toronto
February 27-March 19, 1984

Fringe Research: Holography

"Artists with their Work" Program
Thunder Bay National Exhibition Centre and Centre for Indian Art
March 1-25, 1984

John Baptist Jackson: The Venetian Set

Thunder Bay National Exhibition Centre and Centre for Indian Art
March 2-25, 1984

Susan Schelle: Installation

"Artists with their Work" Program
Forest City Gallery, London, Ont.
March 2-28, 1984

Teri Chmilar: Video Screening

"Artists with their Work" Program
Macdonald Stewart Art Centre, Guelph
March 3-4, 1984

Christopher Broadhurst: Paintings

Contact Exhibition
The Station Gallery, Whitby
March 3-25, 1984

Villem Teder: Film Screening

"Artists with their Work" Program
Kingston Artists' Association Inc.
March 6-8, 1984

Wendy Coad: Painting

"Artists with their Work" Program
Laurentian University Museum and Arts Centre, Sudbury
March 7-April 1, 1984

John Baptist Jackson: The Venetian Set

Speakers Service
Thunder Bay National Exhibition Centre and Centre for Indian Art
March 7, 1984

Dennis Geden: Painting

"Artists with their Work" Program
Hennepin Art Gallery, Welland
March 9-31, 1984

Grasp Tight the Old Ways: Selections from the Klammer Family Collection of Inuit Art

Field Museum of Natural History, Chicago, Ill., U.S.A.
March 9-27, 1984

Kathleen Wiwcharuk: Video Screening

"Artists with their Work" Program
Macdonald Stewart Art Centre, Guelph
March 10-11, 1984

Spirits and Transformation

Contact Exhibition
Niagara Falls Public Library
March 12-April 1, 1984

Simon Harwood: Still Life in Relief

Contact Exhibition
The Temiskaming Art Gallery, Haileybury
March 12-April 2, 1984

Toronto Painting of the 1960s

Museo Carillo Gil, Mexico City
March 14-April 14, 1984

The Clichés-Verre of the Barbizon School

the Gallery/Stratford
March 16-April 15, 1984

Eden Revisited: Graphic Works by German Romantic Artists

Art Gallery of Algoma, Sault Ste. Marie
March 16-April 8, 1984

The Hague School: Collecting in Canada at the Turn of the Century

Art Gallery of Peterborough
March 23-April 15, 1984

EXTENSION SERVICES PAST YEAR'S PROGRAMS, 1984

Clarissa Inglis: Installation

"Artists with their Work" Program
Womanspirit: Art Gallery and
Resource Centre, London, Ont.
March 27-April 21, 1984

Judith Doyle: Film Screening

"Artists with their Work" Program
Kingston Artists' Association Inc.
March 28-30, 1984

Rideau

Contact Exhibition
W. B. Lewis Public Library, Deep
River
April 2-22, 1984

Dennis Geden: Painting

"Artists with their Work" Program
Art Gallery of St. Thomas-Elgin, St.
Thomas
April 4-29, 1984

Tom Benner: Installation

"Artists with their Work" Program
Chatham Cultural Centre
April 6-29, 1984

**The Canada Packers Collection:
Selected Oil Paintings and Works
on Paper**

The Winnipeg Art Gallery, Man.
April 13-May 27, 1984

Alex Colville: A Retrospective

Dalhousie University Art Gallery,
Halifax, N.S.
April 15-May 27, 1984

Jan Winton: Graphics

"Artists with their Work" Program
Timmins Museum: National Ex-
hibition Centre, South Porcupine
April 16-May 7, 1984

W. J. Wood: Paintings and Graphics

Thunder Bay National Exhibition
Centre and Centre for Indian Art
April 20-May 27, 1984

Murray Favro: A Retrospective

Art Gallery of Windsor
April 20-June 3, 1984

Diane Pugen: Graphics

"Artists with their Work" Program
The Temiskaming Art Gallery,
Haileybury
April 21-May 21, 1984

**The Hague School: Collecting in
Canada at the Turn of the Century**

Agnes Etherington Art Centre,
Kingston
April 27-May 27, 1984

Rick Hancox: Film Screening

"Artists with their Work" Program
Zone Cinema, Hamilton
April 28, 1984

**Sandra Altwerger: Painting and
Graphics**

"Artists with their Work" Program
The Station Gallery, Whitby
April 28-May 20, 1984

Oscar Cahén: A Retrospective

Memorial University Art Gallery, St.
John's, Nfld.
May 1-June 3, 1984

**The Clichés-Verre of the Barbizon
School**

Art Gallery of Peterborough
May 3-27, 1984

W. J. Wood: Paintings and Graphics

Speakers Service
Thunder Bay National Exhibition
Centre and Centre for Indian Art
May 4, 1984

Suzu Lake: Photography

"Artists with their Work" Program
Niagara Artists' Centre, St.
Catharines
May 5-26, 1984

Teri Chmilar: Video Screening

"Artists with their Work" Program
Monitor North, Thunder Bay
May 10-11, 1984

**Eden Revisited: Graphic Works by
German Romantic Artists**

Burlington Cultural Centre
May 10-June 3, 1984

**Norval Morrisseau and the Emer-
gence of the Image Makers**

Thunder Bay National Exhibition
Centre and Centre for Indian Art
May 10-June 17, 1984

Jim Anderson: Film Screening

"Artists with their Work" Program
Zone Cinema, Hamilton
May 19, 1984

**Therese Bolliger, Mark Gomes
and Judith Schwarz: Indoor and
Outdoor Sculpture and Drawing**

"Artists with their Work" Program
Peterborough Summer Festival,
Festival Ontario
Art Gallery of Peterborough
May 31-July 2, 1984

**The Clichés-Verre of the Barbizon
School**

Art Gallery of Algoma, Sault Ste.
Marie
June 7-July 8, 1984

**Anne Meredith Barry: Painting
and Graphics**

"Artists with their Work" Program
Tom Thomson Memorial Gallery
and Museum of Fine Art, Owen
Sound
June 8-July 8, 1984

W. J. Wood: Paintings and Graphics

Timmins Museum: National Ex-
hibition Centre, South Porcupine
June 9-July 8, 1984

**The Hague School: Collecting in
Canada at the Turn of the Century**

Art Gallery of Nova Scotia, Halifax
June 14-July 15, 1984

**Simon Harwood: Still Life in
Relief**

Contact Exhibition
The Lindsay Gallery
June 15-July 14, 1984

Alex Colville: A Retrospective

Vancouver Art Gallery, B.C.
June 15-August 5, 1984

Elizabeth Chitty: Video Screening

"Artists with their Work" Program
White Water Gallery, North Bay
June 22-23, 1984

**Eden Revisited: Graphic Works by
German Romantic Artists**

London Regional Art Gallery, Ont.
June 29-August 19, 1984

**Renée Van Halm, Susan Schelle,
An Whitlock: Outdoor Sculpture
"Changing Landscapes"**

"Artists with their Work" Program
Laurentian University Museum,
and Arts Centre, Sudbury
July 1-September 3, 1984

Spirits and Transformation

Contact Exhibition
The Temiskaming Art Gallery,
Haileybury
July 2-21, 1984

Christopher Broadhurst: Paintings

Contact Exhibition
Belleville Public Library Gallery
July 5-30, 1984

**Norval Morrisseau and the Emer-
gence of the Image Makers**

Chatham Cultural Centre
July 6-29,

Oscar Cahén: A Retrospective

Art Gallery of Windsor
July 15-August 12, 1984

Daumier and La Caricature

Thunder Bay National Exhibition
Centre and Centre for Indian Art
July 18-August 19, 1984

**Simon Harwood: Still Life in
Relief**

Contact Exhibition
Atikokan Centennial Museum
July 27-August 26, 1984

Spirits and Transformation

Contact Exhibition
Belleville Public Library Gallery
August 2-25, 1984

EXTENSION SERVICES PAST YEAR'S PROGRAMS, 1984

Tom Benner: Installation

"Artists with their Work" Program
White Water Gallery, North Bay
August 3-25, 1984

The Clichés-Verre of the Barbizon School

Chatham Cultural Centre
August 3-27, 1984

W. J. Wood: Paintings and Graphics

Art Gallery of Peterborough
August 3-28, 1984

Christopher Broadhurst: Paintings

Contact Exhibition
The Temiskaming Art Gallery,
Haileybury
August 13-September 3, 1984

Norman Cohn: Portraits

National Gallery of Canada, Ottawa
September 1-October 31, 1984

An Intimate Glimpse of van Gogh at Nuenen as Seen in a Recently Acquired Drawing

Masterpiece Exhibition Series
Timmins Museum: National Exhibition Centre, South Porcupine
September 3-30, 1984

Daumier and La Caricature

Glendon Gallery, Toronto
September 6-30, 1984

Pictures for the Parlour: The English Reproductive Print 1775-1900

Kitchener/Waterloo Art Gallery
September 6-October 21, 1984

Judith Doyle: Film Screening

"Artists with their Work" Program
Ed Video Inc., Guelph
September 7-8, 1984

Moir Clark: Graphics

"Artists with their Work" Program
Hennepin Art Gallery, Welland
September 7-29, 1984

The Clichés-Verre of the Barbizon School

London Regional Art Gallery, Ont.
September 7-October 14, 1984

Oscar Cahén: A Retrospective

The Edmonton Art Gallery, Alta.
September 7-October 14, 1984

Dieter Hastenteufel: Installation

"Artists with their Work" Program
Niagara Artists' Centre, St.
Catharines
September 8-29, 1984

Judy Gouin: Graphics

"Artists with their Work" Program
The Station Gallery, Whitby
September 8-30, 1984

The 1940s: A Decade of Painting in Ontario

McIntosh Gallery, London, Ont.
September 12-October 7, 1984

Grasp Tight the Old Ways: Selections from the Klammer Family Collection of Inuit Art

Art Gallery of Greater Victoria, B.C.
September 13-October 21, 1984

Norman Cohn: Portraits

Vancouver Art Gallery, B.C.
September 14-October 28, 1984

Norval Morrisseau and the Emergence of the Image Makers

Algoma Fall Festival, Festival Ontario
Art Gallery of Algoma, Sault Ste.
Marie
September 20-October 21, 1984

Murray Favro: A Retrospective

London Regional Art Gallery, Ont.
September 21-November 4, 1984

The 1940s: A Decade of Painting in Ontario

Speakers Service
McIntosh Gallery, London, Ont.
September 26, 1984

Marlene Creates: Installation

"Artists with their Work" Program
Artcite Inc., Windsor
October 11-November 4, 1984

The 1940s: A Decade of Painting in Ontario

the Gallery/Stratford
October 12-November 11, 1984

Rick Hancox: Film Screening

"Artists with their Work" Program
White Water Gallery, North Bay
October 19-20, 1984

Daumier and La Caricature

Art Gallery of Peterborough
October 25-November 25, 1984

Brian Kipping and John McKinnon

"Artists with their Work" Program
White Water Gallery, North Bay
October 30-November 24, 1984

Wendy Coad: Painting

"Artists with their Work" Program
Kingston Artists' Association Inc.
November 1-30, 1984

George Whiteside: Photography

"Artists with their Work" Program
St. Lawrence College Art Gallery,
Kingston
November 5-29, 1984

Miho Sawada: Installation

"Artists with their Work" Program
The Gallery & Library, Cambridge
November 6-December 2, 1984

Lisa Steele: Video Screening

"Artists with their Work" Program
Artcite Inc., Windsor
November 7, 1984

Katja Jacobs: Painting

"Artists with their Work" Program
Ottawa School of Art
November 10-December 3, 1984

Rothko Memorial Portfolio

Contact Exhibition
Aurora Public Library
November 12-December 10, 1984

Nancy Nicol: Video Screening

"Artists with their Work" Program
Artcite Inc., Windsor
November 14, 1984

W. J. Wood: Paintings and Graphics

Dalhousie University Art Gallery,
Halifax, N.S.
November 15, 1984-January 13,
1985

Grasp Tight the Old Ways: Selections from the Klammer Family Collection of Inuit Art

McCord Museum, Montreal, P.Q.
November 15, 1984-January 13,
1985

Oscar Cahén: A Retrospective

The Winnipeg Art Gallery, Man.
November 16-December 30, 1984

The 1940s: A Decade of Painting in Ontario

Laurentian University Museum of
Arts Centre, Sudbury
November 20-December 16, 1984

Anna Gronau: Film Screening

"Artists with their Work" Program
Artcite Inc., Windsor
November 21, 1984

Elizabeth Chitty: Video Screening

"Artists with their Work" Program
Artcite Inc., Windsor
November 28, 1984

Renée Van Halm: Installation

"Artists with their Work" Program
Niagara Artists' Centre, St.
Catharines
December 1-22, 1984

Oliver Girling: Painting

"Artists with their Work" Program
St. Lawrence College Art Gallery,
Kingston
December 3-21, 1984

Norman Cohn: Portraits

Musée d'art contemporain, Montreal, P.Q.
December 2, 1984-January 13,
1985

EXTENSION SERVICES PAST YEAR'S PROGRAMS, 1984

Fast Wurms Films: Film Screening

"Artists with their Work" Program

Ed Video Inc., Guelph

December 7-8, 1984

Daumier and La Caricature

the Gallery/Stratford

December 14, 1984-January 20,

1985

Norval Morrisseau and the Emergence of the Image Makers

Laurentian University Museum

and Arts Centre, Sudbury

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CONTACT 1984-85

David Thauberger: Prints
Graham Coughtry: Prints
Harold Klunder: Works on Paper
John Meredith: Works on Paper
John Noestheden: Drawings and Sculpture
Rothko Memorial Portfolio

MULTI-MEDIA

Grasp Tight the Old Ways: Selections from the Klammer Family Collection of Inuit Art
Harold Town: A Retrospective (working title)
Norman Cohn: Portraits
Norval Morrisseau and the Emergence of the Image Makers
Portraits in Action: Travelling Hands On

PAINTING AND DRAWING

Baffin Island Drawings
Early Jack Bush (working title)
George Reid and the Academic Tradition
Images of Ontario
An Intimate Glimpse of van Gogh at Nuenen as Seen in a Recently Acquired Drawing
The Later Work of Arthur Lismer (working title)
The Later Work of Lawren Harris (working title)
The 1940s: A Decade of Painting in Ontario
Toronto Painting '84

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Recollections: Ten Women of Photography
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The Clichés-Verre of the Barbizon School
Contemporary International Prints: Selections from the Gift of Mr. and Mrs. Neville Burston
Daumier and La Caricature
Georges Rouault: Miserere
James McNeill Whistler and His Circle: Etchings and Lithographs from the Collection of the Art Gallery of Ontario
Pictures for the Parlour: The English Reproductive Print 1775-1900

SCULPTURE

Augustin Anaiittuq
Henry Moore from the Collection of the Art Gallery of Ontario: Sculpture, Drawings and Prints
Picasso: Head of a Woman (Fernande)
Selections from the Margaret and Ian Ross Collection of Baroque Bronzes

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Ontario Ministry of Citizenship and Culture

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CALENDAR

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FOREWORD

I am pleased to present our ongoing commitment to our circulating exhibition program with a full, balanced selection of exhibitions for 1985.

The collection of the Art Gallery of Ontario continues to be represented in our circulating exhibitions. This year, *Charles Pachter and Margaret Atwood: The Journals of Susanna Moodie, 1980*, *George Rouault: Miserere*, *James McNeill Whistler and His Circle: Etchings and Lithographs from the Art Gallery of Ontario Collection*, as well as *Selections from the Margaret and Ian Ross Collection of Baroque Bronzes* have all been produced exclusively from the AGO collection for both provincial and national circulation.

We will also be continuing our commitment to the newly established *Masterpiece Exhibition Series* with *Picasso: Head of a Woman (Fernande)*. We are still evaluating the first in this series, *An Intimate Glimpse of van Gogh at Nuenen as Seen in a Recently Acquired Drawing*, and hope to improve and expand in future. We invite your comments and suggestions in this area in hope of better serving your needs.

Our *Speakers Service* continues to be available to our provincial clients and offers educational programming, in the form of lectures or walking tours, in support of our circulating exhibitions. These events have been extremely successful to date and also have provided more of our staff an opportunity to visit our client galleries. I encourage you to continue to take advantage of this program component.

This year for the first time, we are able to put on the road a program that was produced by our Education Division, Elementary Level — *Portraits in Action: Traveling Hands On*. The Hands On program, developed and used extensively at the AGO with children of all ages, has met with great success. *Portraits in Action: Travelling Hands On*, consisting of video equipment and costumes to assist children in getting involved with the nature of portraits and their characters, can be installed in galleries to be used by the public without assistance or with the aid of gallery docents. We hope that this educational tool will be of value to those galleries that do not have easy access to this kind of equipment.

The "Artists with their Work" Program continues with 77 artists of varying media for exhibitions and workshops within the province of Ontario. This program component, custom-designed for your community's needs, continues to be greatly in demand. Please put your programming requests in as early as you can in order for your plans to be confirmed.

All our client galleries received a *Standard Facilities Report* from us during the summer. You are responding slowly, but they continue to come in. I appreciate the amount of work required to complete the form, but in the future it will be essential for us to have your *Report* on file before we will be able to confirm your requests for exhibitions. Please get them in as soon as possible.

Once again, I can only emphasize how important it is for us to receive directly constructive criticism, new program ideas, accolades. I hope to spend more time visiting clients this year and receiving your comments first hand.

Glenda Milrod

Head, Extension Services

EXTENSION SERVICES PERSONNEL

Head

Glenda Milrod

Assistant to the Head

Cheryl Izen

Program Coordinator

("Artists with their Work" and Festival Ontario)

Marcie Lawrence

Scheduling Officer

Jadzia Romaniec



Glenda Milrod



Marcie Lawrence



Cheryl Izen



Jadzia Romaniec

ACKNOWLEDGEMENTS

The program and exhibitions of Extension Services are only possible with the assistance and support of many different organizations, institutions, and people. We are grateful to the Ministry of Citizenship and Culture of Ontario, the Museum Assistance Programmes of the National Museums of Canada, and the Canada Council for their financial assistance as well as their ongoing cooperation on an informal basis.

The generosity of many public and private galleries, collectors, and artists in loaning their works is also greatly appreciated. A program of the nature and scope of Extension Services would not be possible without the assistance and direct involvement of departments throughout the Art Gallery of Ontario, nor without the commitment and dedication of the staff of Extension Services.

Mr. and Mrs. Neville Burston
Chemical Bank of Canada
The Cultural Division, Department of External Affairs, Canada
The Eaton Foundation
Festival Ontario, Ministry of Citizenship and Culture, Ontario
Mira Godard Gallery, Toronto
Goethe Institute, Munich
Goethe Institute, Toronto
International Center of Photography, New York
Isaacs Gallery, Toronto
The Klammer Family, Toronto
Olga Korper Gallery, Toronto
McCord Museum, Montreal
Ministry of Citizenship and Culture, Ontario
National Gallery of Canada, Ottawa
Ontario Arts Council, Toronto
Ontario Association of Art Galleries, Toronto
Private Collections
Royal Ontario Museum, Toronto
Terrence Ryan, Cape Dorset
Sable-Castelli Gallery Limited, Toronto
Wood Gundy

GENERAL INFORMATION

Many new centres, as well as those we have worked with in the past, are now participating in our programs. To enable us to serve you better, we ask that careful attention be given to the following information.

The *Catalogue* exhibition listings include the dates for circulation for all exhibitions. We are now including all exhibition listings that are available at the time of printing. This may be as far ahead as two or three years. By publishing the information on exhibitions planned for the future, we are able to confirm interest in our projects, plan our internal work load, as well as assist you in your future planning. Between annual printings, we will be sending out an *Exhibition Newsletter* that will provide information on exhibitions put forward for circulation. This will enable us to assess interest based upon your response and to confirm the exhibition as part of the Extension Services program. Exhibitions that have been fully booked at time of publication will have their itineraries printed for your information. Those exhibition itineraries that are confirmed between printings will appear in the *Addendum* section annually. Please be aware that cancellations do occur. If you have a specific interest in booking circulating exhibitions, information can be obtained by contacting the Scheduling Officer, (416) 977-0414.

If information is required on planning "Artists with their Work" programs, please contact the Program Coordinator, (416) 977-0414. For further information on *Speakers Service*, please contact the Assistant to the Head, (416) 977-0414.

Please note that exhibitions will be designed to travel provincially or nationally and this scope will be stated in each exhibition listing. The fee for exhibitions designed for provincial circuit will include shipping costs. The cost to exhibiting centres for exhibitions circulating nationally will be a fee plus a share of shipping costs. This will also apply to centres within the province which participate in the national itinerary. These fees in some cases include a number of catalogues and/or posters. Additional copies are often available through the Book Shop or the Reproduction Shop.

Many regional centres offer excellent extension programs directed towards the smaller centres in their areas. Many of these extension departments publish catalogues of the exhibitions they offer for circulation. For other program possibilities, you may refer to the *Program Sources* list in the Resource Information section of the *Catalogue of Extension Services*, or contact the Art Gallery of Ontario Extension Services for further information.

The *Catalogue of Extension Services* offers a broad range of exhibitions to an equally wide range of centres. Information on the requirements for each exhibition is included with the description to facilitate the centre's choice and to increase the centre's awareness of the basic care and handling of works of art. For further information on these subjects, please refer to the reading list in the Care and Handling of Exhibits section which follows.

The requirements for receiving each exhibition are categorized as follows: security, lighting, and temperature and humidity controls.

REQUIREMENTS FOR BOOKING EXHIBITIONS

Security

Security requirements are directly related to the value and scale of the exhibition. To counter theft and vandalism, suitable mechanical devices for prevention, electronic devices for detection, central station monitoring, and personal staff supervision are advisable. Small works should

GENERAL INFORMATION

be directly screwed to the wall. It is also understood that suitable safe practices for fire prevention including detection devices, central station monitoring, and non-damaging extinguishing methods will be employed.

Various requirements of security are as follows:

1. Twenty-four-hour full gallery security which includes a suitable electronic system and personal staff supervision during open hours. Local police should be advised that a valuable exhibition is on the premises.
2. Exhibitions in view of an attendant at all times: Secure locks on all doors and windows.
3. Periodic patrols by a responsible staff member to verify the status and condition of the exhibition. Secure locks on all doors and windows.

Lighting

Various types of light are as follows:

1. Daylight is the most hazardous due to the damaging effect of ultraviolet light. Direct sunlight is hazardous for the above reason and for the dangers of heat in relation to works of art in all media. Daylight should be eliminated from the exhibition area.
2. Fluorescent light is hazardous because of the presence of ultraviolet light. Fluorescent tubes should be filtered with ultraviolet filters.
3. Incandescent light is the safest, although there may be danger of heat if fixtures are placed too close to works of art.

Note: Works of art in all media are subject to damage by incorrect lighting.

Relative Humidity Control

Ideal condition for works of art is a maximum fluctuation of $\pm 10\%$ from the norm of 50% within a twenty-four-hour period. The greatest damage is caused by sudden and frequent changes in relative humidity which cause expansion or contraction of all materials. Over a period of time, such conditions have extremely damaging effects on the work of art and are among the major difficulties in circulating exhibitions.

Temperature Control

Major fluctuations in temperature are also very harmful to works of art. Temperature should be carefully monitored together with the relative humidity of the gallery. The ideal condition for major works is 20°-22°C (68°-72°F).

Further information and sources are available from Extension Services.

BOOKING EXHIBITIONS

Extension Services maintains information on all client galleries. If this is the first time that you are booking exhibitions, it will be necessary for you to fill out a Facilities Report for the use of the Art Gallery of Ontario staff. If required, arrangements can be made for a staff member to visit your centre. When selecting an exhibition, please read the description carefully, as the nature of the exhibition will determine your security, environmental, and space requirements. When you have made your selection, complete the Booking Form at the back of the *Catalogue*. In booking exhibitions, consideration will be given to the centre's ability to satisfy all requirements and the number of exhibitions booked by that centre in a given year. We attempt to strike the most direct shipping route to constitute the circuit among centres. Since we publish exhibition information as much as three years ahead, please

request bookings as soon as possible so that we can attempt to satisfy your needs. Bookings should be requested at least two months in advance. Similarly, cancellations must be received two months in advance, otherwise the full fee will be charged.

Due to the increasing number of requests for bookings, each centre is allowed a maximum of five exhibitions (inclusive of *Artists with their Work*) in a one-year period from April to March (the Art Gallery of Ontario's fiscal year).

Conditions of Rental

A work of art should be treated with care. Exhibiting centres are directly responsible for protecting and handling material entrusted to them for exhibitions and must carefully follow all directions for packing, unpacking and handling. A Confirmation of Agreement form is sent to each exhibiting centre and must be signed and returned before the exhibition can be dispatched. This is a commitment to take the exhibition for a given period and to ship it to the next centre on a specified date. It is also an agreement to assume responsibility for the care of the exhibition, to observe the packing and unpacking instructions, to complete a Condition Report and confirm the Check List upon *arrival* of the exhibition. Upon *departure* the exhibiting centre is responsible for completing a Condition Report and a Publicity and Attendance Report as well as confirming the Check List.

Slides or photographs may not be taken of the works of art in the circulating exhibitions without written permission from the Art Gallery of Ontario Extension Services, as the works are protected by copyright laws. All reproductions must be of the entire work of art, without cropping or any alteration by over-printing, superimposed imagery, coloured stock or inks. Specific permission must be obtained for a "detail" view, and in reproduction the detail must be so identified in the title caption.

Exhibiting Period

Due to the number of requests, our exhibitions are generally offered for a three- to four-week period. The dates on the Confirmation of Agreement are the opening and closing dates for your centre. Generally we allow two days before and one day following these dates for installation and dismantling. For more complicated exhibitions a longer installation and dismantling period is specified on your Confirmation of Agreement. If the exhibition is held over beyond the specified closing date without permission from the Art Gallery of Ontario, an additional rental fee will be charged. If the exhibition does not reach you two days before the opening date or the specified installation period, or for some reason you are not able to ship on the specified departure date, you are requested to telephone the Scheduling Officer at (416) 977-0414.

Fee

The rental fee stated in the *Catalogue* reflects a portion of the costs of organization and shipping (for provincial venues) as well as insurance in cases where loss or damage arise without fault or inattention on the part of the borrowers. Fees for exhibitions designed for national circuit exclude a share of shipping costs. A specified number of catalogues and/or posters is often included in the exhibition fee. These may be distributed by the centre free of charge or sold by the centre at a price not less than that established by the Book Shop and the Reproduction Shop at the Art Gallery of Ontario. The established selling prices

GENERAL INFORMATION

are contained in the information kit sent two months prior to the exhibition date.

Space Requirements

Please note that the space requirement given in running metres in the *Catalogue* is simply twice the total horizontal measurement of all works, frame to frame, and represents the approximate wall space required for the exhibition. Space required for three-dimensional work is given in square metres. Since exhibition information is often printed up to three years in advance, actual requirements may not be available at time of printing. Updated information on actual space requirements will be sent to the participating galleries as soon as it is confirmed.

Insurance and Protection

The Art Gallery of Ontario Extension Services limits the privilege of borrowing to those institutions which maintain a good record in handling exhibitions.

All the exhibitions are insured during transit and display. This does not absolve the exhibitors from responsibility while the exhibition is in their care. If Extension Services has reason to believe that the exhibitor is guilty of negligence in not providing adequate protection against fire, theft and damage, or of negligence in packing, disregarding instructions or not reporting damage immediately, the exhibitor may be held responsible for claims resulting from damage or loss. Therefore it is essential that the exhibitor carry insurance to cover legal liability.

All damage must be reported immediately to the Scheduling Officer, Art Gallery of Ontario Extension Services, (416) 977-0414.

Publicity

Acknowledgements to the Art Gallery of Ontario and to persons and institutions lending and sponsoring the exhibitions *must* be made in all public announcements, invitations, posters, press releases, radio, television or any other promotional material. A credit line will be supplied in letters of confirmation and the information kit.

An information kit will be sent two months in advance of the opening of exhibitions for the use of the centre. Included are fully labelled publicity photographs and a press release if available.

Sale of Works

Some works included in the Art Gallery of Ontario Extension Services circulating exhibitions are for sale. Inquiries regarding purchase should be addressed to Extension Services, which will, in turn, direct them to the artist/lender.

The Art Gallery of Ontario receives no commission on sales.

Catalogues and Audio-Visual Material

Where catalogues, catalogue-folders, posters, films, slides or videotapes are included as adjuncts to an exhibition, their costs are absorbed by the Art Gallery of Ontario.

Admission Charge

We recognize that it is the privilege of the exhibiting centre to establish its own admission policy. However, it should be understood that, due to the nature of the subsidy of the exhibitions offered by the Art Gallery of Ontario, the admission charge should not be unreasonable, and should be commensurate with the exhibition's quality and the costs of the exhibition to the exhibiting centre.

Shipping

All shipments of exhibitions are "door-to-door," and when heavy crates are expected, arrangements for handling should be made by the exhibiting centre. Since information is printed in many cases two or three years ahead of time, the numbers and weights can only be approximate. Updated information will be forwarded to participating galleries. If exhibitions are arriving by train and the crates are heavy and you do not have anyone available to assist the driver, notify your CN/CP shipping agent that it is a two-man pickup to avoid unnecessary delays. When telephoning your shipping agent, be certain to specify that the crates are blue and contain works of art from the Art Gallery of Ontario. This will ensure careful handling.

Shipping arrangements are made by the Art Gallery of Ontario Extension Services. However, if the exhibition is being shipped by train, you are requested to confirm the forwarding date with your local CN/CP Express agent three days prior to pick-up. All centres are required to obtain an Express Prepaid Shipping Contract book from their local CN/CP Express agent. Please ship the exhibition *prepaid* (indicating the Art Gallery of Ontario as the shipper) to the next receiving centre indicated on the Confirmation of Agreement. *Please do not insure in transit.*

BOOKING "ARTISTS WITH THEIR WORK" PROGRAMS

All requests for "Artists with their Work" exhibitions to be held before April 1986 should be received by the Program Coordinator by January 1985. All scheduling will be done at one time annually in order to distribute bookings proportionately throughout the province and because of the heavy demand on this program.

Please refer to the "Artists with their Work" Catalogue for information on individual artists. If required, additional biographical and visual material on the participating artists is available from the Program Coordinator. Please contact the "Artists with their Work" Office to discuss your program before approaching the artist. All requests should be accompanied by a completed "Artists with their Work" Booking Form and forwarded to the Program Coordinator.

SPECIAL LOANS FROM THE COLLECTION OF THE ART GALLERY OF ONTARIO

Works from the collection are available for loan to art galleries in the Province of Ontario. Please direct inquiries in writing to the Director, Art Gallery of Ontario. A Facilities Report on your centre must be on file with Extension Services before a loan can be approved.

CARE AND HANDLING OF EXHIBITS

The success of Extension Services' continuing exhibition program has been built on the goodwill of the exhibiting centres. As the exhibitions are in great demand, after leaving the Art Gallery of Ontario, they may remain in circulation for the entire season. Therefore, reporting of damage and prompt shipment of the exhibition to the next centre are your contribution to the continued success of the program. Careful packing and unpacking are essential, and we would appreciate your attention to the following directions.

Please report any damage or missing items immediately to the Scheduling Officer. Do not ship a damaged work of art to the next exhibitor nor attempt any repairs without first notifying the Art Gallery of Ontario Extension Services, (416) 977-0414.

INSTRUCTIONS FOR BASIC CARE AND HANDLING

Climate Control

Crates containing works of art should always be packed, unpacked and stored in conditions similar to those of the exhibition area. Before unpacking, leave crates closed in the new environment for about 24 hours to allow for a slow change in temperature and relative humidity. Guard against temperature extremes.

Unpacking

Please wear white gloves provided and handle each work of art with two hands. Carry one work of art at a time. Check each item against the crate list and note any damage on the Condition Report/Arrival.

Storage

Works of art should be placed on pads to prevent damage and to protect frames. Store works of art back to back and face to face using corrugated boards as separators. Other frames or storage materials should not contact the surface of a work of art.



Installation

Works of art should be installed on two hooks. Do not use sticky tape hangers as they are not safe. Avoid hanging works of art in narrow corridors or in dangerous traffic areas. Incandescent lighting is preferred although ultraviolet-filtered fluorescents may be acceptable. Daylight should be eliminated.

Cleaning

Do not attempt to clean the surface of a work of art. To clean works framed with acrylic sheet apply anti-static cleaner to a clean soft cloth. Do not spray liquid cleaners directly onto acrylic.

Repacking

Check each item against the crate list to ensure that none is missing. Note any damage on the Condition Report/Departure and send copies immediately by mail to the Art Gallery of Ontario Extension Services and to the next exhibiting centre. Numbers on the back of the work should correspond to the numbers inside the crates. Generally works should be packed face to face and back to back in crates. Follow instructions in tray-type crates or for three-dimensional objects. Remove the old address label and make certain the new address label is attached to the crate label.

For further information or advice about care and



CARE AND HANDLING OF EXHIBITS

handling contact Technical Services, Extension Services, Art Gallery of Ontario.

Sculpture

Sculpture and three-dimensional works of art require special consideration in handling. Support a sculpture from underneath, where possible, or by an area which is structurally sound. Very often the most obvious carrying points are the weakest.

Crates are designed to give maximum support to the sculpture and must be repacked accordingly. If packing materials are damaged or missing, contact Extension Services.

Plexiglas

Plexiglas boxes are easily cracked or damaged by incorrect or careless handling. Two persons are required for carrying and installation. As with works of art, do not attempt to move cases until your path is clear and you have established a location for placement. Avoid sliding any type of display unit on the floor. Carrying will eliminate the danger of unnecessary chips, scratches, or cracks.

SUGGESTED READING LIST

Additional information on art gallery standards and procedures, and on the care and handling of works of art, is contained in the publications outlined in the C.M.A. book list available from the Canadian Museums Association, Training Resources Division, P.O. Box 1328, Station B, Ottawa, Ontario K1P 5R4.

Of particular interest are:

Art Objects: Their Care and Preservation, Vol. 1 of *A Reference for Museums and Collectors*, by Frieda Kay Fall; Washington, D.C.: Museum Publications, 1967

Curatorial Care of Works of Art on Paper, 2nd ed. rev., by Anne F. Clapp; Oberlin, 1974

A Handbook on the Care of Paintings by Caroline K. Keck; Nashville, 1965

How to Care for Works of Art on Paper by Francis W. Dollof and Roy L. Perkinson; Boston: Museum of Fine Arts, 1971

Is Your Contemporary Painting More Temporary than You Think? Vital Technical Information for the Present Day Artist by Louis Pomerantz; Chicago, 1962

Safeguarding Your Collection in Travel by Caroline K. Keck; Nashville, 1970

A Primer on Museum Security by Caroline K. Keck, et al.; Cooperstown, N.Y., 1966

A Glossary of Terms Useful in Conservation, compiled by Elizabeth Phillimore, Royal Ontario Museum, 1976

The Organization of Museums, UNESCO Press, Paris, 1974

Visual Arts Handbook, edited by Louis Chenier, published by Visual Arts Ontario. This can be purchased from Visual Arts Ontario, 8 York Street, Toronto, Ontario M5J 1R2

The Index of Ontario Artists, edited by Hennie Wolff, sponsored by Visual Arts Ontario and the Ontario Association of Art Galleries. This can be purchased from Visual Arts Ontario, 8 York Street, Toronto, Ontario M5J 1R2

Museum & Archival Supplies Handbook, published by the Ontario Museum Association, 38 Charles St. East, Toronto, Ontario, M4Y 1T1, (416) 923-3868

Conservation Standards for Works of Art in Transit and on Exhibition by Nathan Stolow, Museum and Monuments XVII. UNESCO, Geneva, 1979

Art Gallery Handbook, Chapter 5, edited by W. McAllister Johnson and Frances K. Smith, published by the Ontario Association of Art Galleries, Toronto, 1982

ADVISORY SERVICE

For several years, the Art Gallery of Ontario has offered an informal advisory service to centres within the Province. As a result of the demand for this service, it has now become established as a program of Extension Services. Although most requests relate to technical concerns, advice and consultation are also available in the areas of administration, funding sources, budgeting, programing and board/staff relationships.

The Advisory Service is carried out on an individual basis. Inquiries regarding technical matters should be made in writing and should include a description of the project indicating the type of information required. Some questions may be answered by telephone or correspondence or, if necessary, the appropriate staff member may travel to your community to visit the space under study. Topics on which advice or information is given include:

1. Museum/gallery standards in the areas of lighting, climate control, care and handling, security, and fire protection.
2. Methods and techniques of crate design and construction, mat cutting and hinging, framing, display assembly, installation and lighting of works of art.
3. Design of exhibition galleries and support spaces including technical criteria.
4. Sources of materials and services.

The Advisory Service may also assist in the training of your technical staff, either at your centre or at the Art Gallery of Ontario. In addition, when a centre first books one of our exhibitions, an Installation Officer will visit your community to assist in the installation and to advise on proper care and handling techniques.

Please contact the Head, Extension Services for further information.

SPEAKERS SERVICE

Through the Speakers Service, Ontario communities may book a gallery talk, lecture series, or workshop from the Art Gallery of Ontario. Speakers Service participants will provide a gallery talk in conjunction with a travelling exhibition on exhibit in your community or a lecture with a slide presentation for a public speaking event. Speakers are available to give a slide lecture on major exhibitions on view at the Art Gallery of Ontario. This will assist you in providing your members with information prior to bringing an organized tour to Toronto for this event. Lectures and gallery talks will last one hour. Workshops for docent training (adult public) will last three hours. Listed below are subjects available.

Talks Relating to Travelling Exhibitions

The Clichés-Verre of the Barbizon School

Early Jack Bush

Georges Rouault: Miserere

George Reid and the Academic Tradition

The Henry Moore Collection in the Art Gallery of Ontario
Images of Ontario

James McNeill Whistler and His Circle: Etchings and Lithographs from the Collection of the Art Gallery of Ontario

The 1940s: A Decade of Painting in Ontario

Pictures for the Parlour: The English Reproductive Print 1775-1900

Toronto Painting '84

General Art Subjects

Canadian Art to 1945

Canadian Art Since 1945

Canadian Historical Art

Contemporary Canadian Painting

Contemporary International Art Since 1945

Cubism and Early Abstract Art

David Hockney: Designs for the Stage

F. H. Varley

The Group of Seven

The History of Printmaking Techniques

Impact of French Impressionism

James Wilson Morrice

Jock MacDonald

Maurice Cullen

Modern European Art

Realism in Contemporary Canadian Art

Romanticism and the Rise of Modern Art

Selected Historical European Topics

What is Modern Art?

Whistler: His Life and Art

Lectures on Major Exhibitions at the Art Gallery of Ontario

Recent Developments in European Art (working title)
(Art Gallery of Ontario dates: February 8-April 7, 1985)

SPEAKERS SERVICE

Talks and Workshops on Docent Training

Talks or workshops available on touring elementary level students, secondary level students, high school students, and the adult public.

Community Responsibilities

When requesting your speaker, specify the subject you would like addressed and whether it be a gallery talk in support of a travelling exhibition, a lecture with slide presentation, or a docent training talk or workshop. In all cases it is the community's responsibility to advertise this event properly in order to gather an audience. If you are requesting a lecture, you must arrange for an adequate space as well as provide equipment for slide presentation. As your evaluation of each Speakers Service event is necessary in order for us to better serve you, we request that you fill in an Evaluation Form.

Booking Speakers Service

Select your subject from the list above and fill in your Speakers Service Booking Form at the back of this catalogue. When booking your exhibition, consider selecting a subject to complement your program. Bookings should be requested at least two months in advance. Similarly, cancellations should be received two weeks in advance, otherwise the full fee will be charged to compensate the speaker for the time spent on research.

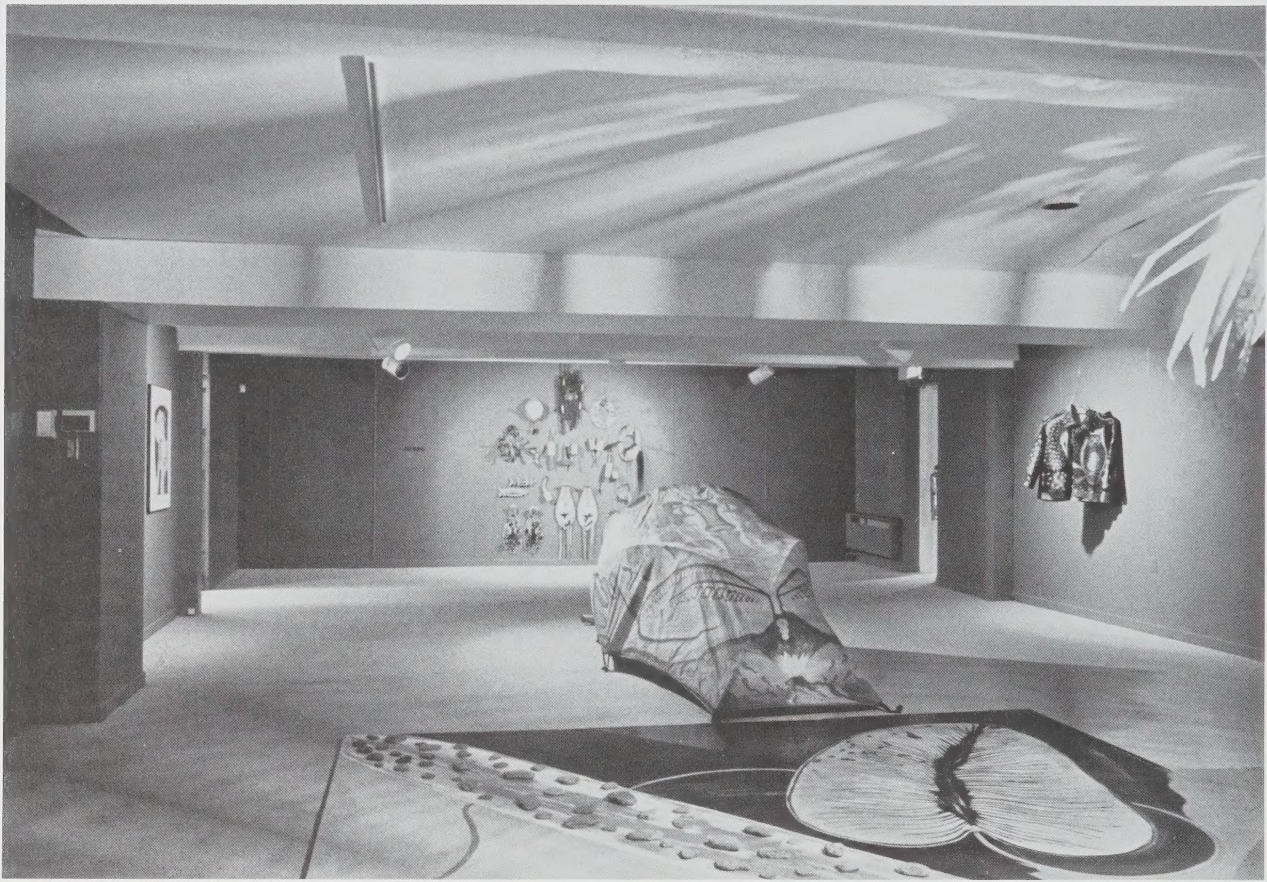
Speakers Service was initiated in 1978 with funding from Outreach Ontario, and operated as a cost-free program to communities in Ontario. Since Outreach Ontario is no longer able to continue funding this service as an ongoing program, the Art Gallery of Ontario supports Speakers Service on a cost-sharing basis with centres booking this service. A flat fee of \$125.00 per lecture or gallery talk is charged to the centre by the Art Gallery of Ontario Extension Services. The Art Gallery of Ontario will continue to assume all remaining costs for each program. For more information on Speakers Service, contact Assistant to the Head, Extension Services at (416) 977-0414.

Artists with their Work



Group exhibition *Scaled to the Body* at The Art Gallery of Peterborough, August 31 to October 8, 1989. View of **Shirley Yanover's** work *The Third Wave*, 1988, in the foreground.

"ARTISTS WITH THEIR WORK" PROGRAM



Installation view of **FASTWURMS** exhibition at the Laurentian University Museum and Art Centre, Sudbury, October 12 to November 1, 1989.

The "Artists with Their Work" Program provides communities in Ontario with exhibitions of contemporary art by artists working in a variety of media. The program includes artists who approach their work in a more traditional manner, as well as those whose work is of an experimental or innovative nature. In conjunction with an exhibition which remains on view for at least three to four weeks, the artist is available to visit the community. The artist can be available to lecture on his or her own work, conduct workshops, or participate in related community activities from one to three days. The artist's workshops may concentrate on such areas as: techniques and approaches to painting, drawing, and sculpture; printing processes such as lithography, etching and engraving; and conceptualization and development of film, photography, video and/or performance projects.

Artists working in film, video, and projects and performance may be requested for an evening session, a day-long conference or a weekend workshop, without

an accompanying exhibition. The artist will bring his or her film or videotape and may develop a project or performance designed specifically for the community in consultation with the host centre.

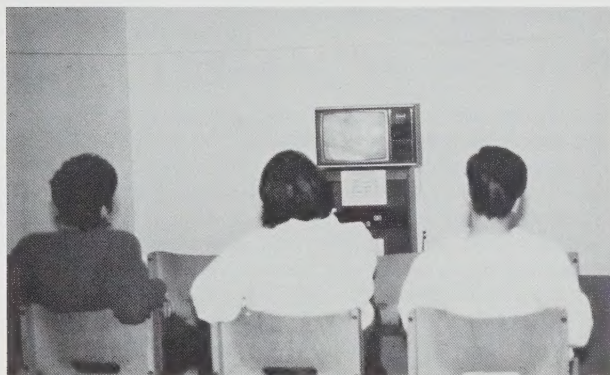
The extent and nature of the exhibition, as well as the artist's involvement, can be as limited or as extensive as the community's own interests and requirements. In most cases, such details are coordinated directly between the community and the artist, with the Program Coordinator acting in an advisory capacity.

The "Artists with Their Work" Program may be used by provincial galleries, art clubs, libraries, and universities or colleges that have an exhibition space and make the entire program accessible to the general public. The program is also directed toward communities that do not usually have access to this type of exhibition/workshop situation and, for this reason, the program is not available to centres in the Metropolitan Toronto area.

BOOKING "ARTISTS WITH THEIR WORK" PROGRAMS

The artists listed below are available depending on consultation with the Program Coordinator. Please contact the Program Coordinator to discuss your program before approaching the artist. All requests should be accompanied by a completed **"Artists with Their Work" Program Booking Form** and mailed to the Program Coordinator, Art Gallery of Ontario, Extension Services. Please refer to the **"Artists with Their Work" Catalogue** for further information on individual artists. Additional biographical information and visual material on the participating artists are available through Extension Services. All arrangements with the participating artists will be made by the Program Coordinator, Extension Services. Please be aware that there is a selection of artists who can provide a workshop or lecture in French. For further information, contact the Program Coordinator.

All requests for "Artists with Their Work" exhibitions and screenings to be held before April 1992 should be received by the Program Coordinator, Extension Services, by January 1991. Program requests for the period April 1992 to March 1993 should be submitted by January 1992. All scheduling will be done once a year in order to distribute programs proportionately throughout the province.



Audience viewing **Phillip Barker's** performance tape at the Lynnwood Arts Centre, Simcoe, September 7 to 30, 1990.

PARTICIPATING ARTISTS BY MEDIUM 1991

Filmmaking

Mike Cartmell
Robert Cowan
Phillip Hoffman
Mike Hoolboom
Annette Mangaard
Midi Onodera
Kalli Paakspuu
Gary Popovich*
Steven Sanguedolce
Barbara Sternberg

Painting and Drawing

Stephen Andrews
Sheila Ayearst
Rebecca Baird
Brian Boigon
Carlo Cesta
Cathy Daley
Sarindar Dhaliwal*
Peter Dykhuus
Ric Evans
Robert Flack
Will Gorlitz
Janice Gurney
Paul Hutner
Douglas Kirton
Elizabeth MacKenzie
Ron Martin
Michael Merrill
Kim Moodie
Andy Patton
Howard Simkins
Arlene Stamp
Vincent Tangredi
Julie Voyce
Ben Walmsley
Kate Wilson

Photographic Works

Barbara Astman
Sheila Ayearst
Robert Flack

Janice Gurney
Fern Helfand
Justin Wonnacott

Projects and Performance

Phillip Barker
Paul Couillard
Annette Mangaard
Paulette Phillips

Sculpture/Installation

Barbara Astman
Rebecca Baird
Phillip Barker
Sylvie Bélanger*
Brian Boigon
Magdalen Celestino
Carlo Cesta
Sarindar Dhaliwal
Gordon Lebredt
Ginette Legaré*
Micah Lexier
Liz Magor
Ron Martin
Louise Noguchi
Lee Paquette
Reinhard Reitzenstein
Vincent Tangredi
An Whitlock
Irene Xanthos
Shirley Yanover
Akira Yoshikawa

Video

Michael Balser
Marusia Bociurkiw
Paul Couillard*
Ian Murray
Tess Payne
Paulette Phillips
Su Rynard
Kim Tomczak

*Indicates participation available in English or French.



Jennifer Dickson speaking about her work at The Temiskaming Art Gallery, Haileybury, August 17 to 19, 1990.

RESPONSIBILITIES

The Exhibiting Centre:

1. **Liaison:** Will inform the Program Coordinator at the AGO of all arrangements and maintain this contact before, during, and at the conclusion of the program. Will provide the Program Coordinator with copies of all correspondence between the Exhibiting Centre and the Artist. Any changes in the dates of the exhibition/screening, workshop or lecture must be related to the Program Coordinator immediately. Date changes may not be made with less than 30 days' notice.
2. **Living Expenses:** Will provide and pay for hotel/motel accommodation and reasonable living expenses of the Artist while in the community up to a maximum of three days. It is up to the Exhibiting Centre to set the maximum daily allowable expense level. The Exhibiting Centre will not billet the Artist in a private home unless with the express wishes of the Artist.
3. **Fees:** If the Artist's fee exceeds the maximum offered by the Art Gallery of Ontario, the difference will be met by the Exhibiting Centre.
4. **Insurance:** Will provide and pay for "All Risks" insurance on the Artist's works "nail to nail" (from the lender of the works to the borrower and back to the lender), with an agreed value for each work. Will also provide insurance to cover legal liability.
5. **Installation/Dismantling:** Will pay for costs for any extra labour which may be required in loading and unloading the shipping vehicle, or in installing or dismantling the exhibition. Will be responsible for the installation and dismantling of the exhibition in consultation with the Artist if necessary. Will not intersperse or combine this exhibition with work by other artists. Will not edit or make deletions from the exhibition without the consent of the Art Gallery of Ontario and the Artist.
6. **Condition of Works of Art:** Will be responsible for the items forming the exhibition from the time they are received by the Exhibiting Centre until it relinquishes control. Works will remain in the condition in which they are received. They will not be framed, glazed, unframed, unglazed, removed or placed in mats, mounts or bases, cleaned or repaired except with the permission of the Artist. The Exhibiting Centre is encouraged to document the works of art in Condition Reports, both upon receipt and before departure from their institution.
7. **Damage or Loss:** In the case of breakage, deterioration, loss or theft of any of the Artist's works, will report such damage or loss to the Program Coordinator immediately. Will not reframe, repair, or attempt to correct any damage without the written permission of the Artist.
8. **Workshop Supplies:** Will provide workshop/lecture materials and equipment as specified by and in agreement with the Artist.
9. **Film or Video:** Will provide suitable film or video screening facilities and a trained projectionist if a Filmmaker or Video Artist has been requested.
10. **Registration Fees:** Will not charge registration fees for workshop/lectures.

11. **Rewrapping/Crating:** Will be responsible for securely rewrapping or crating the works for their return shipment.
12. **Publicity:** Will develop maximum interest and involvement within the community with respect to comprehensive publicity.
13. **Promotion:** Will produce and cover the expenses of a handlist, catalogue, or an information sheet on the Artist or exhibition.
14. **Credit Line:** Will use the following exact credit line on all publicity and promotional material including newspaper/ magazine advertisements, gallery bulletins, newsletters, press releases and invitations and will instruct newspaper/ magazine reviewers to use this credit line exactly:

'An "Artists with Their Work" Program which is organized by the Art Gallery of Ontario Extension Services.'
15. **Slides of Installation:** Will provide the Program Coordinator with slides of the installation of the exhibition.
16. **Reports:** Will complete and submit to the Program Coordinator the Publicity, Attendance and Program Report Form immediately upon the conclusion of the program. The report should also include copies of all publicity material, photographs of workshops/lectures, newspaper/ magazine articles, exhibition attendance figures, workshop attendance figures, workshop hours, workshop format, lecture topics, audience opinion, etc.
17. **Copyright:** Agrees that the Exhibiting Centre is not the owner of the copyright of the Artist's works and all works incidental to the creation of the Artist's works of art.
18. **Moral Rights:** Agrees that the Artist retains the right to claim to be the creator of the work and to restrain distortion, mutilation or other modification in the work which would be prejudicial to the Artist's honour or reputation. Any alteration of the Artist's work must be consented to in writing by the Artist.
19. **Reproductions:** Will not permit reproductions in any media of the works of art in the exhibition for purposes of sale, rental, loan or distribution with the exception of reproduction for purpose of education, publicity, archival documentation, or for a catalogue directly related to the exhibition.
20. **Cancellations:** In the event of the Exhibiting Centre's cancelling the exhibition, it will pay liquidation damages to the Artist according to the following schedule:

More than 90 days' notice:	No fine
From 90 to 30 days' notice:	50% of the Artist's fees
Less than 30 days' notice:	100% of the Artist's fees

Art Gallery of Ontario Extension Services

1. **Initial Contact:** Will be responsible for initiating contact between the Exhibiting Centre and the Artist and for coordinating all aspects of the program.
2. **Forms:** Will initially confirm the Program request in a **Confirmation of Booking Form**, which will

be sent to both Artist and Exhibiting Centre. Finalized details for the Program will be made in the interim and copies of the contractual **Agreement Form** will be sent out for signatures four months in advance of the Program's start date.

3. **Shipping:** Will make arrangements and pay for the transportation of the Artist's works to and from the Exhibiting Centre within Ontario.
4. **Insurance:** When works of art are picked up/delivered in an AGO vehicle or while they are in storage at the AGO, they will be co-insured by the AGO (as shipper/storer) and the Exhibiting Centre. The Exhibiting Centre must insure the works at all times, whether in transit or on exhibition.
5. **Travel:** Will make arrangements and pay for the Artist's travel to and from the Exhibiting Centre within Ontario. Normally, travel costs for only one return trip will be covered.
6. **Fees:** Will pay the Artist's exhibition fee, workshop/lecture fee (commensurate with the time spent at the Exhibiting Centre), and rental fee in the case of a Filmmaker or Video Artist. Film and video rental fees must be discussed with the Program Coordinator in advance of approval.
7. **Damages:** The Art Gallery of Ontario will be held harmless from all claims and expenses arising from damage that may occur to the works loaned.
8. **Sales:** The Art Gallery of Ontario receives no commission on sales of works of art. Any inquiries regarding purchase will be directed to the Artist or the Artist's agent.

Artist

1. **Loan:** Will lend works as requested for the exhibition period. Works will not be withdrawn from the exhibition by the Artist during the specified dates.
2. **Check List:** Will provide the Program Coordinator and the Exhibiting Centre with a fully detailed list of the contents of the exhibition including titles, execution dates, media, installed dimensions (and dimensions of wrapped objects for shipping purposes if different than installed sizes), and insurance evaluations no later than three months in advance of the exhibition opening. This must be a final list and must not be changed.
3. **Framing:** Will be responsible for any necessary framing of works.
4. **Workshop:** Will be present at the Exhibiting Centre or workshop/lecture location on the specified dates.
5. **Final Details:** Will finalize all details regarding exhibition/screening, workshops, lectures, etc. directly with the Exhibiting Centre.
6. **Communication:** Will communicate all Program plans and changes to the Program Coordinator.
7. **Preparation:** Will be responsible for wrapping works securely for shipping to Exhibiting Centre and will ensure that all works are consolidated at one point for pick-up. The Artist is encouraged to document the condition of all works before departure and within two weeks of their return.
8. **Rental Fees:** In the case of Film and Video Artists, will discuss rental fees with Program Coordinator in advance of the screening dates.
9. **Report:** Will submit a written report or comments

following the visit to the Exhibiting Centre and will enclose Social Insurance Number and invoices to the Program Coordinator.

10. **Exhibition/Screening, Workshop, or Lecture Dates:** Any changes in the dates of the exhibition/screening, workshop or lecture must be related to the Program Coordinator immediately. Date changes may not be made with less than 30 days' notice.
11. **Correspondence:** Will provide the Program Coordinator with copies of all correspondence between the Artist and the Exhibiting Centre.
12. **Copyright:** Warrants that he/she is the rightful owner of the exhibited works of art, all works incidental to the creation of the exhibited works of art, and their respective copyrights. In the case of copyright being retained by anyone other than the Artist, such information must be communicated to the Exhibiting Centre.

"ARTISTS WITH THEIR WORK" PROGRAM

UPCOMING "ARTISTS WITH THEIR WORK" PROGRAMS 1991-1992

Arlene Stamp and Andy Patton: Painting

St. Lawrence College Saint-Laurent Art Gallery, Kingston
January 8-31, 1991

Sylvie Bélanger: Installation

La Galerie du Nouvel-Ontario, Sudbury
January 10-31, 1991

Magdalen Celestino: Sculpture

Kingston Artists' Association Inc.
March 7-30, 1991

Jane Buyers: Sculpture

Tom Thomson Memorial Art Gallery, Owen Sound
March 29-April 21, 1991

Carlo Cesta: Painting

The Library & Gallery, Cambridge
April 25-May 25, 1991

Peter Dykhuis: Painting

The Temiskaming Art Gallery, Haileybury
April 29-May 25, 1991

George Raab: Graphic Work

Whitby Arts Inc., The Station Gallery
May 4-26, 1991

Will Gorlitz: Drawing

McIntosh Gallery, University of Western Ontario, London
May 8-June 9, 1991

**Ginette Legaré, Louise Noguchi and An Whitlock:
Sculpture**

The Art Gallery of Peterborough
June 13-July 28, 1991

Brian Burnett: Painting

Thames Art Gallery, Chatham Cultural Centre
August 30-October 6, 1991

Moir Clark: Graphic Work

The Temiskaming Art Gallery, Haileybury
October 28-November 23, 1991

Lupe Rodriguez: Painting

Tom Thomson Memorial Art Gallery, Owen Sound
November 1-24, 1991

Sarindar Dhaliwal: Painting

The Lindsay Gallery
November 1-28, 1991

Juan Geuer: Constructions

Thunder Bay Art Gallery
November 15-December 15, 1991

Paul Hutner: Painting

The Art Gallery of Peterborough
January 9-February 12, 1992

Ginette Legaré: Installation

La Galerie du Nouvel-Ontario, Sudbury
January 10-31, 1992

Akira Yoshikawa: Sculpture

Tom Thomson Memorial Art Gallery, Owen Sound
March 27-April 26, 1992

Fern Helfand: Photographic Work

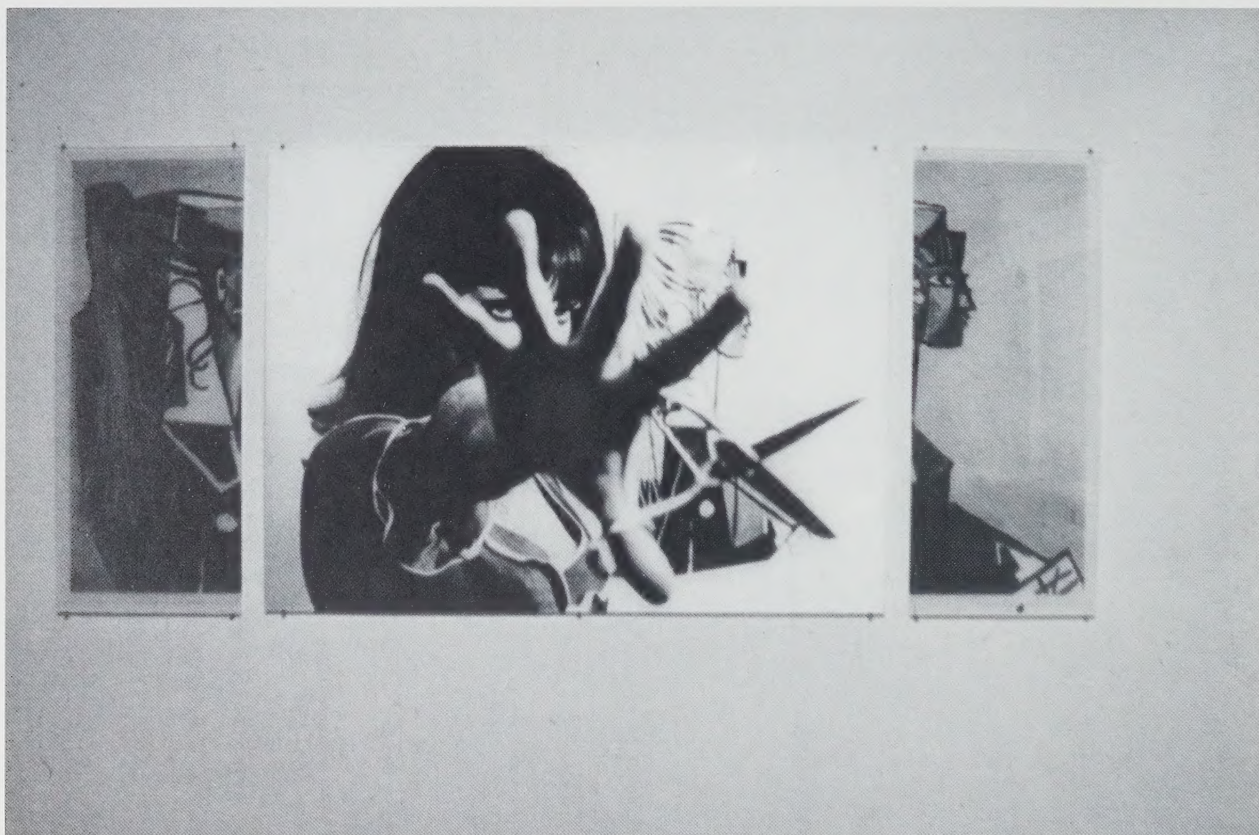
Tom Thomson Memorial Art Gallery, Owen Sound
September 1-28, 1992



Kate Wilson workshop at St. Lawrence College Saint-Laurent Art Gallery, Kingston, September 12 to 14, 1990.



Joanne Tod at the Thunder Bay Art Gallery, January 1988.



Installation view of **Janice Gurney's** "Artists with their Work" program exhibition at the Gairloch Gallery, Oakville, September 17–October 23, 1988.

The "**Artists with their Work**" program provides communities in Ontario with exhibitions of contemporary art by artists working in a variety of media. The program includes artists who approach their work in a more traditional manner, as well as those whose work is of an experimental or innovative nature. In conjunction with an exhibition that remains on view for at least three to four weeks, the artist is available to visit the community. The artist can be available to lecture on his or her own work, conduct workshops or participate in related community activities for one to three days. The artist's workshops may concentrate on such areas as: techniques and approaches to painting, drawing, and sculpture; printing processes such as lithography, etching and engraving; and conceptualization and development of film, photography, video and/or performance projects.

Artists working in film, video and projects and performance may be requested for an evening session, a daylong conference or a weekend workshop, without an accompanying exhibition. The artist will bring his or her film or videotape and may develop a project or performance designed specifically for the community in consultation with the host centre.

The extent and nature of the exhibition, as well as the artist's involvement, can be as limited or as extensive as the community's own interests and requirements. In most cases, such details are coordinated directly between the community and the artist, with the Program Coordinator acting in an advisory capacity.

The "**Artists with their Work**" program may be used by provincial galleries, art clubs, libraries and universities or colleges that have an exhibition space and make the entire program accessible to the general public. The program is also directed toward communities that do not usually have access to this type of exhibition/workshop situation, and for this reason the program is not available to centres in the Metropolitan Toronto area.



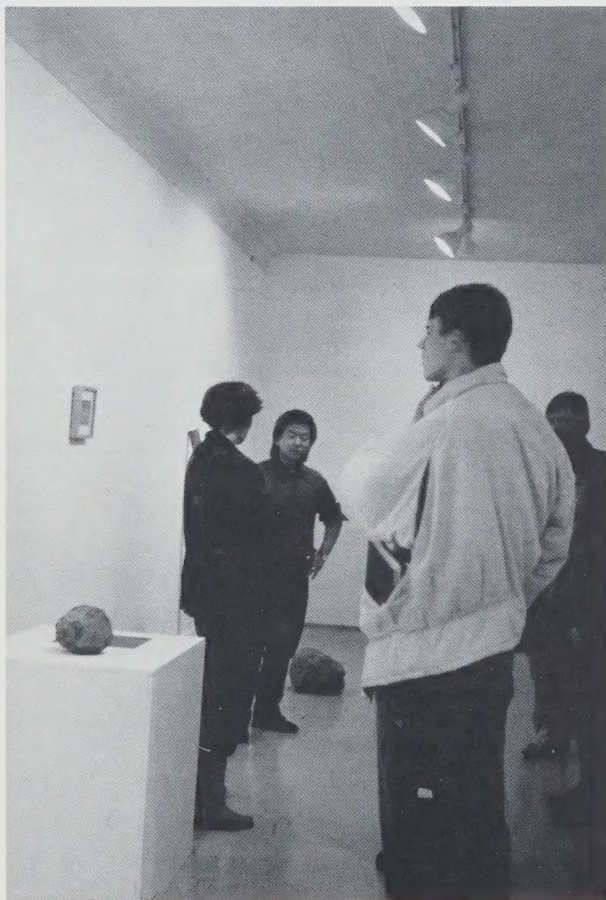
Irene Xanthos's "Artists with their Work" program workshop at the Thunder Bay Art Gallery, April 1988.

BOOKING "ARTISTS WITH THEIR WORK" PROGRAMS

The artists listed below are available depending on consultation with the Program Coordinator. Please contact the Program Coordinator to discuss your program before approaching the artist. All requests should be accompanied by a completed "Artists with their Work" Program Booking Form and mailed to the Program Coordinator, Art Gallery of Ontario Extension Services.

Please refer to the "Artists with their Work" Catalogue for further information on individual artists. Additional biographical information and visual material on the participating artists are available through Extension Services. All arrangements with the participating artists will be made by the Program Coordinator, Extension Services. Please be aware that there is a selection of artists who can provide a workshop or lecture in French. For further information, contact the Program Coordinator.

All requests for "Artists with their Work" exhibitions and screenings to be held before April 1990 should be received by the Program Coordinator, Extension Services, by January 1989. Program requests for the period April 1990 to March 1991 should be submitted by January 1990. All scheduling will be done once a year in order to distribute programs proportionately throughout the province.



Akira Yoshikawa at the opening of his "Artists with their Work" program exhibition at the Niagara Artists' Centre, St. Catharines, January 7, 1989.

PARTICIPATING ARTISTS BY MEDIUM 1990

Filmmaking

Mike Cartmell
Robert Cowan
Peter Dudar
Anna Gronau
Phillip Hoffman
Mike Hoolboom
Richard Kerr
Annette Mangaard
Midi Onodera
Kalli Paakspuu
Barbara Sternberg

Painting and Drawing

Stephen Andrews
Sheila Ayearst
Brian Boigon
John Brown
David Clarkson
Cathy Daley
Marc de Guerre
Sarindar Dhaliwal
Peter Dykhuis
Ric Evans
Andy Fabo
Rob Flack
Sybil Goldstein
Will Gorlitz
Janice Gurney
Paul Hutner
Nancy Johnson
Douglas Kirton
Elizabeth MacKenzie
Ron Martin
Michael Merrill
Kim Moodie
Andy Patton
Lupe Rodriguez
Howard Simkins
Arlene Stamp
Vincent Tangredi
Joanne Tod
Julie Voyce
Ben Walmsley
Kate Wilson

Photographic Works

Shelagh Alexander
Isaac Applebaum
Sheila Ayearst

Jennifer Dickson
Rob Flack
Janice Gurney
Fern Helfand
Alex Neumann
Justin Wonnacott

Printmaking

Moirra Clark
Jennifer Dickson
George Raab

Projects and Performance

Phillip Barker
Annette Mangaard
Paulette Phillips

Sculpture/Installation

Phillip Barker
Sylvie Bélanger
Brian Boigon
Robert Bowers
John Brown
Jane Buyers
Magdalen Celestino
David Clarkson
Sarindar Dhaliwal
Andreas Gehr
Spring Hurlbut
Gordon Lebrecht
Ginette Legaré
Liz Magor
Dyan Marie
Ron Martin
Robert McNealy
Louise Noguchi
Lee Paquette
Vincent Tangredi
An Whitlock
Robert Wiens
Irene Xanthos
Shirley Yanover
Akira Yoshikawa

Video

Michael Balser
Marusia Bociurkiw
Nora Hutchinson
Paulette Phillips
Kim Tomczak

RESPONSIBILITIES

The Exhibiting Centre:

1. **Liaison:** Will inform the Program Coordinator at the AGO of all arrangements and maintain this contact before, during and at the conclusion of the program. Will provide the Program Coordinator with copies of all correspondence between the Exhibiting Centre and the Artist. Any changes in the dates of the exhibition/screening, workshop or lecture must be related to the Program Coordinator immediately. Date changes may not be made with less than 30 days' notice.
2. **Living Expenses:** Will provide and pay for hotel/motel accommodation and reasonable living expenses of the Artist while in the community up to a maximum of three days. It is up to the Exhibiting Centre to set the maximum daily allowable expense level. The Exhibiting Centre will not billet the Artist in a private home except at the express request of the Artist.
3. **Fees:** If the Artist's fee exceeds the maximum offered by the Art Gallery of Ontario, the difference will be met by the Exhibiting Centre.
4. **Insurance:** Will provide and pay for "all risks" insurance on the Artist's works "nail to nail" (from the lender of the works to the borrower and back to the lender), with an agreed value for each work. Will also provide insurance to cover legal liability.
5. **Installation/Dismantling:** Will pay for costs for any extra labour that may be required in loading and unloading the shipping vehicle or in installing or dismantling the exhibition. Will be responsible for the installation and dismantling of the exhibition, in consultation with the Artist if necessary. Will not intersperse or combine this exhibition with work by other artists. Will not edit or make deletions from the exhibition without the consent of the Art Gallery of Ontario and the Artist.
6. **Condition of Works of Art:** Will be responsible for the items forming the exhibition from the time they are received by the Exhibiting Centre until it relinquishes control. Works will remain in the condition in which they are received. They will not be framed, glazed, unframed, unglazed, removed or placed in mats, mounts or bases, cleaned or repaired except with the permission of the Artist. The Exhibiting Centre is encouraged to document the works of art in Condition Reports, both upon receipt and before departure from the institution.
7. **Damage or Loss:** In the case of breakage, deterioration, loss or theft of any of the Artist's works will report such damage or loss to the Program Coordinator immediately. Will not reframe, repair or attempt to correct any damage without the written permission of the Artist.
8. **Workshop Supplies:** Will provide workshop/lecture materials and equipment as specified by and in agreement with the Artist.
9. **Film or Video:** Will provide suitable film or video screening facilities and a trained projectionist if a Filmmaker or Video Artist has been requested.
10. **Registration Fees:** Will not charge registration fees for workshop/lectures.
11. **Rewrapping/Crating:** Will be responsible for

securely rewrapping or crating the works for their return shipment.

12. **Publicity:** Will develop maximum interest and involvement within the community with respect to comprehensive publicity.
13. **Promotion:** Will produce and cover the expenses of a handlist, catalogue or information sheet on the Artist or exhibition.
14. **Credit Line:** Will use the following credit line exactly on all publicity and promotional material, including newspaper/magazine advertisements, gallery bulletins, newsletters, press releases and invitations and will instruct newspaper/magazine reviewers to use this credit line exactly:

An "Artists with their Work" program organized by Art Gallery of Ontario Extension Services.

15. **Slides of Installation:** Will provide the Program Coordinator with slides of the installation of the exhibition.
16. **Reports:** Will complete and submit to the Program Coordinator the Publicity, Attendance and Program Report Form immediately upon the conclusion of the program. The report should also include copies of all publicity material, photographs of workshops/lectures, newspaper/magazine articles, exhibition attendance figures, workshop attendance figures, workshop hours, workshop format, lecture topics, audience opinion, etc.
17. **Copyright:** Agrees that the Exhibiting Centre is not the owner of the copyright of the Artist's works or any works incidental to the creation of the Artist's works of art.
18. **Moral Rights:** Agrees that the Artist retains the right to claim to be the creator of the work and to restrain distortion, mutilation or other modification in the work that would be prejudicial to the Artist's honour or reputation. Any alteration of the Artist's work must be consented to in writing by the Artist.
19. **Reproductions:** Will not permit reproductions in any media of the works of art in the exhibition for purposes of sale, rental, loan or distribution with the exception of reproduction for purpose of education, publicity or archival documentation or for a catalogue directly related to the exhibition.
20. **Cancellations:** In the event of the Exhibiting Centre's cancelling the exhibition, it will pay liquidation damages to the Artist according to the following schedule:

More than 90 days' notice:	No fine
From 90 to 30 days' notice:	50% of the Artist's fees
Less than 30 days' notice:	100% of the Artist's fees

Art Gallery of Ontario Extension Services

1. **Initial Contact:** Will be responsible for initiating contact between the Exhibiting Centre and the Artist and for coordinating all aspects of the program.
2. **Forms:** Will initially confirm the Program request in a **Confirmation of Booking Form**, which will be sent to both Artist and Exhibiting Centre. Finalized details for the Program will be made in the interim, and copies of the contractual **Agreement**

Form will be sent out for signatures four months in advance of the Program's start date.

3. **Shipping:** Will make arrangements and pay for the transportation of the Artist's works to and from the Exhibiting Centre within Ontario.
4. **Insurance:** When works of art are picked up/delivered in an AGO vehicle or while they are in storage at the AGO they will be co-insured by the AGO (as shipper/storer) and the Exhibiting Centre. The Exhibiting Centre must insure the works at all times, whether in transit or on exhibition.
5. **Travel:** Will make arrangements and pay for the Artist's travel to and from the Exhibiting Centre within Ontario. Normally, travel costs for only one return trip will be covered.
6. **Fees:** Will pay the Artist's exhibition fee, workshop/lecture fee (commensurate with the time spent at the Exhibiting Centre) and rental fee in the case of a Filmmaker or Video Artist. Film and video rental fees must be discussed with the Program Coordinator in advance of approval.
7. **Damages:** The Art Gallery of Ontario will be held harmless from all claims and expenses arising from damage that may occur to the works loaned.
8. **Sales:** The Art Gallery of Ontario receives no commission on sales of works of art. Any inquiries regarding purchase will be directed to the Artist or the Artist's agent.

Artist

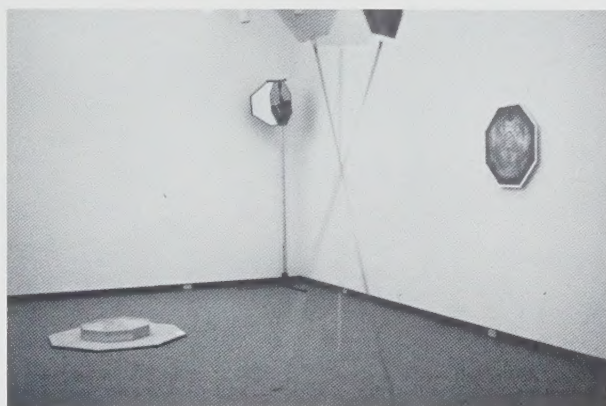
1. **Loan:** Will lend works as requested for the exhibition period. Works will not be withdrawn from the exhibition by the Artist during the specified dates.
2. **Check List:** Will provide the Program Coordinator and the Exhibiting Centre with a fully detailed list of the contents of the exhibition, including titles, execution dates, media, installed dimensions (and dimensions of wrapped objects for shipping purposes if different from installed sizes) and insurance evaluations no later than three months in advance of the exhibition opening. This must be a final list and must not be changed.
3. **Framing:** Will be responsible for any necessary framing of works.
4. **Workshop:** Will be present at the Exhibiting Centre or workshop/lecture location on the specified dates.
5. **Final Details:** Will finalize all details regarding exhibition/screening, workshops, lectures, etc., directly with the Exhibiting Centre.
6. **Communication:** Will communicate all Program plans and changes to the Program Coordinator.
7. **Preparation:** Will be responsible for wrapping works securely for shipping to the Exhibiting Centre and will ensure that all works are consolidated at one point for pickup. The Artist is encouraged to document the condition of all works before departure and within two weeks of their return.
8. **Rental Fees:** In the case of Film and Video Artists, will discuss rental fees with Program Coordinator in advance of the screening dates.
9. **Report:** Will submit a written report or comments following the visit to the Exhibiting Centre and will enclose Social Insurance Number and invoices to the Program Coordinator.

10. Exhibition/Screening, Workshop or Lecture

Dates: Any changes in the dates of the exhibition/screening, workshop or lecture must be related to the Program Coordinator immediately. Date changes may not be made with less than 30 days' notice.

11. **Correspondence:** Will provide the Program Coordinator with copies of all correspondence between the Artist and the Exhibiting Centre.

12. **Copyright:** Warrants that he/she is the rightful owner of the exhibited works of art all works incidental to the creation of the exhibited works of art and their respective copyrights. In the case of copyright being retained by anyone other than the Artist, such information must be communicated to the Exhibiting Centre.



Installation view of **Juan Geuer's** "Artists with their Work" program exhibition at the Tom Thomson Memorial Art Gallery, Owen Sound, November 4-27, 1988.

"ARTISTS WITH THEIR WORK" PROGRAM

UPCOMING "ARTISTS WITH THEIR WORK" PROGRAMS 1990

Sylvie Bélanger: Installation

The Art Gallery of Peterborough
January 5-28, 1990

Ron Martin: Painting

Gallery 101 Artists' Centre d'Artistes, Ottawa
Winterlude Festival, OUTREACH ONTARIO
February 1-24, 1990

Shirley Yanover: Sculpture

St. Lawrence College Saint-Laurent Art Gallery,
Kingston
March 6-29, 1990

Rae Johnson: Painting

Laurentian University Museum and Arts Centre,
Sudbury
March 28-April 22, 1990

Lupe Rodriguez: Painting

The Temiskaming Art Gallery, Haileybury
April 10-May 5, 1990

Akira Yoshikawa: Installation

The Gallery/Stratford
April 13-May 13, 1990

Joan Krawczyk: Painting

Grimsby Public Art Gallery
April 26-May 27, 1990

Rae Johnson: Painting

W.K.P. Kennedy Gallery, North Bay
June 7-July 7, 1990

Janis Hoogstraten: Painting

The Lindsay Gallery
June 29-July 21, 1990

Jennifer Dickson: Graphic Works

The Temiskaming Art Gallery, Haileybury
August 17-September 8, 1990

Shirley Yanover: Sculpture

Belleville Public Library Gallery
September 3-29, 1990

Kate Wilson: Painting and Drawing

St. Lawrence College Saint-Laurent Art Gallery,
Kingston
September 6-27, 1990

Rae Johnson: Painting

Centennial Gallery, Oakville
September 6-October 2, 1990



Lupe Rodriguez's "Artists with their Work" program workshop at the Lynnwood Arts Centre, Simcoe, April 13-15, 1988.

"ARTISTS WITH THEIR WORK" PROGRAM



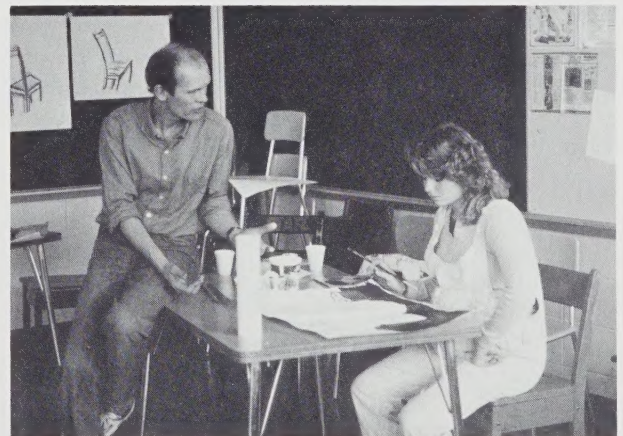
Participants at **Fern Helfand's** workshop at The Art Gallery of Peterborough, July 8, 1988 (Group exhibition *The Artist as Traveller* for Festival of Lights, OUTREACH ONTARIO).

The "Artists with their Work" Program provides communities in Ontario with exhibitions of contemporary art by artists working in a variety of media. The program includes artists who approach their work in a more traditional manner, as well as those whose work is of an experimental or innovative nature. In conjunction with an exhibition, which may remain on view for three to four weeks, the artist is available to visit the community. The artist can be available to lecture on his or her work, conduct workshops, or participate in related community activities from one to three days. The artist's workshops may concentrate on such areas as: techniques and approaches to painting, drawing, and sculpture; printing processes such as lithography, etching, and engraving; and conceptualization and development of film, photography, video and/or performance projects.

Artists working in film, video, and projects and performance may be requested for an evening session, a day-long conference, or a weekend workshop, without an accompanying exhibition. The artist will bring his or her film or videotape and may develop a project or performance designed specifically for the community in consultation with the host centre.

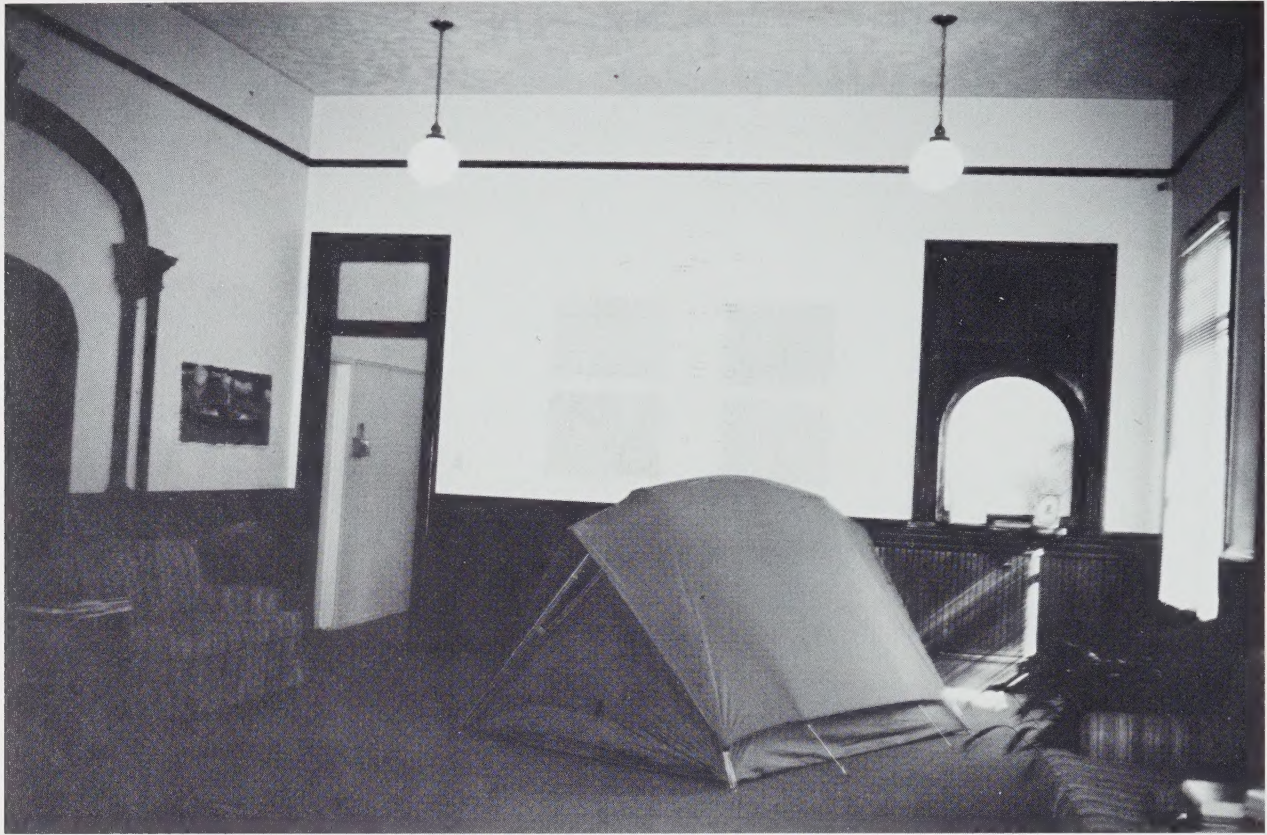
The extent and nature of the exhibition, as well as the artist's involvement, can be as limited or as extensive as the community's own interests and requirements. In most cases, such details are coordinated directly between the community and the artist, with the Program Coordinator acting in an advisory capacity.

"Artists with their Work" may be used by provincial galleries, art clubs, libraries, and universities or colleges that have an exhibition space and make the entire program accessible to the general public. The program is also directed toward communities that do not usually have access to this type of exhibition/workshop situation and, for this reason, the program is not available to centres in the Metropolitan Toronto area.



Simon Harwood with workshop participant at The Temiskaming Art Gallery, Haileybury, November 1987.

"ARTISTS WITH THEIR WORK" PROGRAM



Installation view of **Janis Hoogstraten's** "Artists with their Work" exhibition at Whitby Arts Inc., The Station Gallery, October 10–November 1, 1987.

PARTICIPATING ARTISTS BY MEDIUM 1989

The artists listed below are available depending on consultation with the Program Coordinator. Please contact the "Artists with their Work" Office to discuss your program before approaching the artist. All requests should be accompanied by a completed "Artists with their Work" Booking Form and mailed to the Program Coordinator, Art Gallery of Ontario Extension Services.

Program requests for the period April 1989 to March 1990 should be submitted by January 1989.

Filmmaking

Michael Cartmell
Robert Cowan
Peter Dudar
Anna Gronau
Philip Hoffman
Michael Hoolboom
Richard Kerr
Annette Mangaard
Midi Onodera
Barbara Sternberg

Painting and Drawing

Stephen Andrews
Sheila Ayearst
Brian Boigon
John Brown
Brian Burnett
David Clarkson

Wendy Coad
Cathy Daley
Marc De Guerre
Sarindar Dhaliwal
Peter Dykhuis
Ric Evans
Andy Fabo
Oliver Girling
Sybil Goldstein
Will Gorlitz
Janice Gurney
Janis Hoogstraten
Nancy Johnson
Rae Johnson
Douglas Kirton
Joan Krawczyk
Elizabeth MacKenzie
Ron Martin
Michael Merrill

Kim Moodie
Andy Patton
Lupé Rodriguez
Howard Simkins
Arlene Stamp
Vincent Tangredi
Joanne Tod
Julie Voyce
Ben Walmsley
Kate Wilson

Photographic Works

Shelagh Alexander
Isaac Applebaum
Sheila Ayearst
Jennifer Dickson
Janice Gurney
Fern Helfand
Alex Neumann
Justin Wonnacott

Printmaking

Moiria Clark
Jennifer Dickson
George Raab

Projects and Performance

Elizabeth Chitty
Annette Mangaard
Paulette Phillips

Sculpture/Installation

Sylvie Bélanger
Brian Boigon

Robert Bowers
John Brown
Jane Buyers
Magdalen Celestino
David Clarkson
Sarindar Dhaliwal
Andreas Gehr
Juan Geuer
Spring Hurlbut
Gordon Lebrecht
Liz Magor

Dyan Marie
Robert McNealy
Lee Paquette
Vincent Tangredi
Robert Wiens
Irene Xanthos
Shirley Yanover
Akira Yoshikawa

Video

Elizabeth Chitty
Teri Chmilar
Nora Hutchinson
General Idea
Nancy Nicol
Paulette Phillips
Kim Tomczak
Kathleen Wiwcharuk

RESPONSIBILITIES

The Exhibiting Centre:

1. **Liaison:** Will inform the Program Coordinator at the Art Gallery of Ontario of all arrangements and maintain this contact before, during, and at the conclusion of the program. Any changes in the dates of the exhibition/screening, workshop or lecture must be related to the Program Coordinator immediately. Date changes may not be made with less than thirty days' notice. Will provide the Program Coordinator with copies of all correspondence between the Exhibiting Centre and the Artist.
2. **Living Expenses:** Will provide and pay for hotel/motel accommodation and reasonable living expenses of the Artist while in the community up to a maximum of three days. The Exhibiting Centre will not billet the Artist in a private home unless with the express wishes of the Artist.
3. **Fees:** If the Artist's fee exceeds the maximum offered by the Art Gallery of Ontario, the difference will be met by the Exhibiting Centre.
4. **Insurance:** Will provide and pay for "All Risks" insurance on the Artist's works "nail to nail" (from the lender of the works to the borrower and back to the lender), with an agreed value for each work. Will also provide insurance to cover legal liability.
5. **Installation/Dismantling:** Will pay for costs for any extra labour which may be required in loading and unloading the shipping vehicle, or in installing or dismantling the exhibition. Will be responsible for the installation and dismantling of the exhibition in consultation with the Artist if necessary. Will not intersperse or combine this exhibition with work by other artists. Will not edit or make deletions from the exhibition without the consent of the Art Gallery of Ontario and the Artist.
6. **Condition of Works of Art:** Will be responsible for the items forming the exhibition from the time they are received by the Exhibiting Centre until it relinquishes control. Works will remain in the condition in which they are received. They will not be framed, glazed, unframed, unglazed, removed or placed in mats, mounts, or bases, cleaned or repaired except with the permission of the Artist.
7. **Damage or Loss:** In the case of breakage, deterioration, loss or theft of any of the Artist's works, will report such damage or loss to the Program Coordinator immediately. Will not reframe, repair, or attempt to correct any damage without the written permission of the Artist.
8. **Workshop Supplies:** Will provide workshop/lecture materials and equipment as specified by and in agreement with the Artist.
9. **Film or Video:** Will provide suitable film or video screening facilities and a trained projectionist if a Filmmaker or Video Artist has been requested.
10. **Registration Fees:** Will not charge registration fees for workshop/lectures.
11. **Rewrapping/Crating:** Will be responsible for rewrapping or crating the works for their return shipment.
12. **Publicity:** Will develop maximum interest and involvement within the community with respect to comprehensive publicity.
13. **Promotion:** Will produce and cover the expenses of a handlist, catalogue, or an information sheet on the Artist or exhibition.
14. **Credit Line:** Will use the following exact credit line on all publicity and promotional material including newspaper/ magazine advertisements, gallery bulletins, newsletters, press releases, and invitations and will instruct newspaper/ magazine reviewers to use this credit line exactly:
An "Artists with their Work" Program which is organized by the Art Gallery of Ontario Extension Services.
15. **Slides of Installation:** Will provide the Program Coordinator with slides of the installation of the exhibition.
16. **Reports:** Will complete and submit to the Program Coordinator the Publicity, Attendance, and Program Report Form immediately upon the conclusion of the program. The report should also include copies of all publicity material, photographs of workshops/lectures, newspaper/magazine articles, exhibition attendance figures, workshop attendance figures, workshop hours, workshop format, lecture topics, audience opinion, etc.
17. **Copyright:** Agrees that the Exhibiting Centre is not the owner of the copyright of the Artist's works and all works incidental to the creation of the Artist's works of art.
18. **Moral Rights:** Agrees that the Artist retains the right to claim to be the creator of the work and to



Annette Mangaard speaking to high school students for her screening at Monitor North, Thunder Bay, November 1-2, 1987.

restrain distortion, mutilation, or other modification in the work which would be prejudicial to the Artist's honour or reputation. Any alteration of the Artist's work must be consented to in writing by the Artist.

19. **Reproductions:** Will not permit reproductions in any media of the works of art in the exhibition for purposes of sale, rental, loan, or distribution with the exception of reproduction for purpose of education, publicity, archival documentation, or for a catalogue directly related to the exhibition.
20. **Cancellations:** In the event of the Exhibiting Centre's cancelling the exhibition, it will pay liquidation damages to the Artist according to the following schedule:

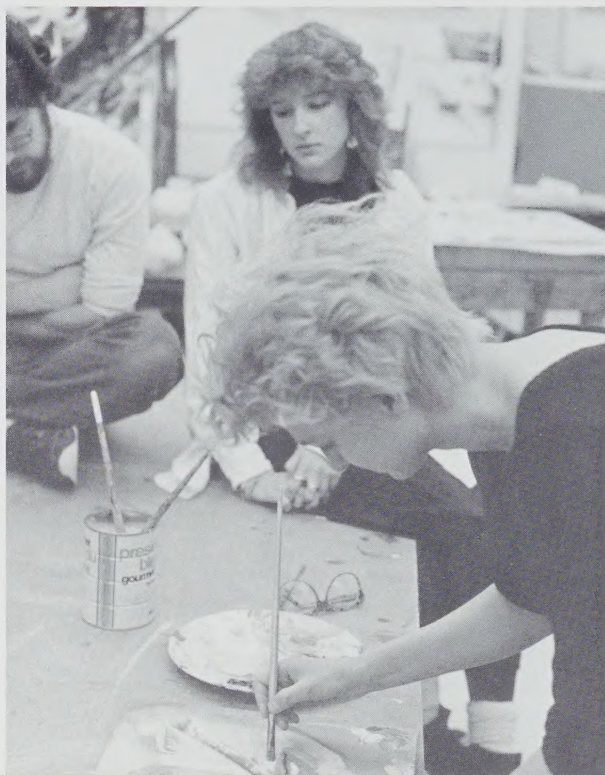
More than 90 days' notice:	No fine
From 90 to 30 days' notice:	50% of the Artist's fees
Less than 30 days' notice:	100% of the Artist's fees

Art Gallery of Ontario Extension Services

1. **Initial contact:** Will be responsible for initiating contact between the Exhibiting Centre and the Artist and for coordinating all aspects of the program.
2. **Shipping:** Will make arrangements and pay for the transportation of the Artist's works to and from the Exhibiting Centre (within Ontario).
3. **Travel:** Will make arrangements and pay for the Artist's travel to and from the Exhibiting Centre (within Ontario).
4. **Fees:** Will pay the Artist's exhibition fee, workshop/lecture fee (commensurate with the time spent at the Exhibiting Centre), and rental fee in the case of a Filmmaker or Video Artist. Film and video rental fees must be discussed with the Program Coordinator in advance of approval.
5. **Damages:** The Art Gallery of Ontario will be held harmless from all claims and expenses arising from damage that may occur to the works loaned. The insurance is undertaken by the Exhibiting Centre.
6. **Sales:** The Art Gallery of Ontario receives no commission on sales of works of art. Any inquiries regarding purchase will be directed to the Artist or the Artist's agent.

Artist

1. **Loan:** Will lend works as requested for the exhibition period. Works will not be withdrawn from the exhibition by the Artist during the specified dates.
2. **Check List:** Will provide the Program Coordinator and the Exhibiting Centre with a fully detailed list of the contents of the exhibition including titles, execution dates, media, framed or support dimensions, and insurance evaluations no later than three months in advance of the exhibition opening. This must be a final list and must not be changed.
3. **Framing:** Will be responsible for any necessary framing of works.
4. **Workshop:** Will be present at the Exhibiting Centre or workshop/lecture location on the specified dates.



Joan Krawczyk with workshop participants at St. Lawrence College Saint-Laurent Art Gallery, Kingston, December 1987.

5. **Final Details:** Will finalize all details regarding exhibition/screening, workshops, lectures, etc. directly with the Exhibiting Centre.
6. **Communication:** Will communicate all program plans and changes to the Program Coordinator.
7. **Preparation:** Will be responsible for wrapping works securely for shipping to Exhibiting Centre and will ensure that all works are consolidated at one point for pick-up.
8. **Rental Fees:** In the case of Film and Video Artists, will discuss rental fees with Program Coordinator in advance of approval.
9. **Report:** Will submit a written report or comments following the visit to the Exhibiting Centre and will enclose Social Insurance Number and invoices to the Program Coordinator.
10. **Exhibition/Screening, Workshop, or Lecture Dates:** Any changes in the dates of the exhibition/screening, workshop or lecture must be related to the Program Coordinator immediately. Date changes may not be made with less than thirty days' notice.
11. **Correspondence:** Will provide the Program Coordinator with copies of all correspondence between the Artist and the Exhibiting Centre.
12. **Copyright:** Warrants that he/she is the rightful owner of the exhibited works of art, all works incidental to the creation of the exhibited works of art, and their respective copyrights. In the case of copyright being retained by anyone other than the Artist, such information must be communicated to the Exhibiting Centre.

"ARTISTS WITH THEIR WORK" PROGRAM

UPCOMING "ARTISTS WITH THEIR WORK" PROGRAMS 1989

Howard Simkins: Painting

The Art Gallery of Peterborough
January 5–February 5, 1989

Akira Yoshikawa: Installation

Niagara Artists' Centre, St. Catharines
January 7–28, 1989

Robert Wiens: Sculpture

The Art Gallery St. Thomas–Elgin, St. Thomas
January 13–February 12, 1989

Juan Geuer: Constructions

Art Gallery of Northumberland, Cobourg
February 10–March 12, 1989

Oliver Girling: Painting

Laurentian University Museum and Arts Centre,
Sudbury
February 15–March 12, 1989

Robert Wiens: Sculpture

Kingston Artists' Association Inc.
March 4–25, 1989

Howard Simkins: Painting

St. Lawrence College Saint-Laurent Art Gallery,
Kingston
March 1989

Marc De Guerre: Painting

Artcite Inc., Windsor
March 30–April 30, 1989

Vincent Tangredi: Painting

Thunder Bay Art Gallery
March 31–May 7, 1989

Lupé Rodriguez: Painting

Woodstock Public Art Gallery
April 1989

Sarindar Dhaliwal: Painting

Laurentian University Museum and Arts Centre,
Sudbury
April 12–May 7, 1989

Shelagh Keeley: Drawings

The Gallery/Stratford
April 29–May 21, 1989

Spring Hurlbut: Sculpture

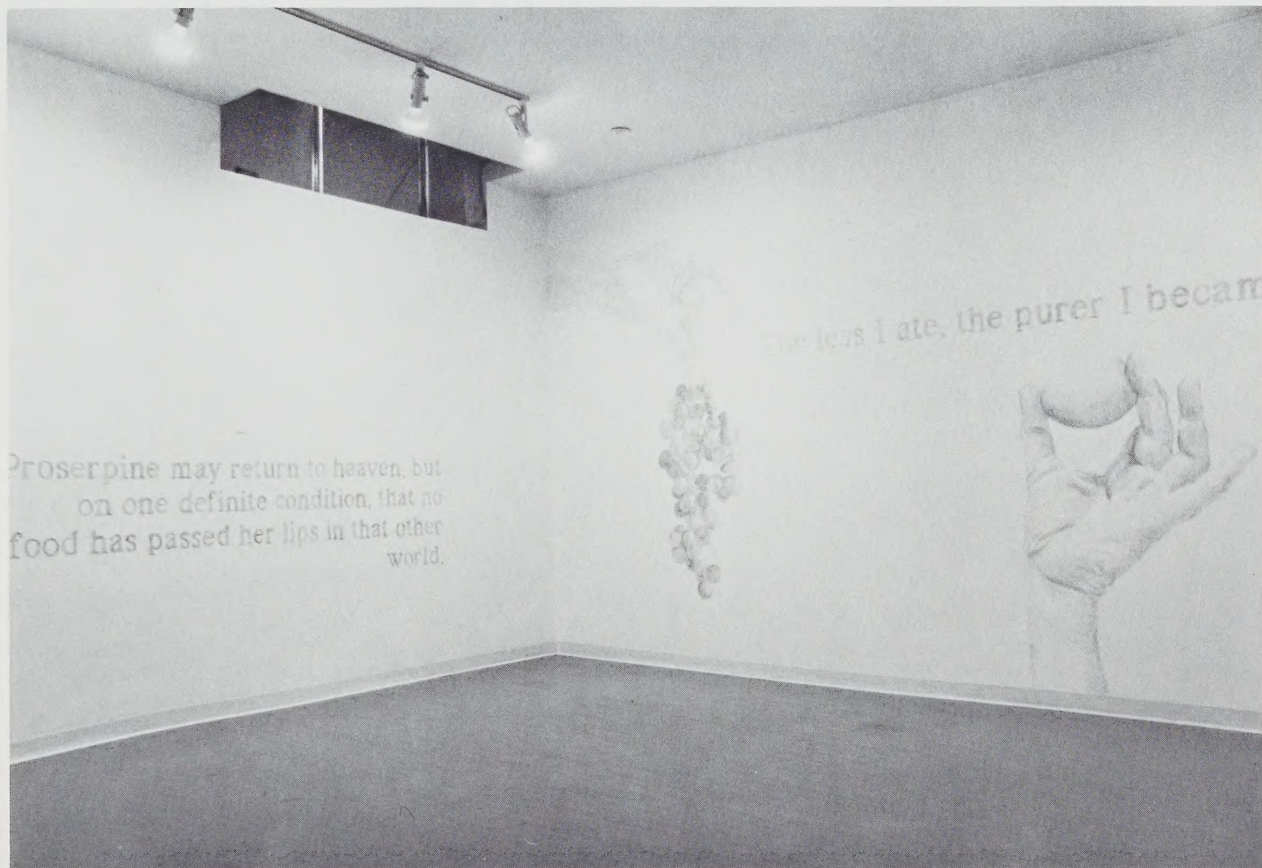
Artcite Inc., Windsor
May 1989

Jan Winton: Prints and Paintings

The Temiskaming Art Gallery, Haileybury
May 2–27, 1989

Akira Yoshikawa: Installation

Whitby Arts Inc., The Station Gallery
May 6–28, 1989



Installation view of **Elizabeth MacKenzie's** exhibition *Eating Virtue* at Kingston Artists Association Inc., October 7–29, 1987.

"ARTISTS WITH THEIR WORK" PROGRAM

Andreas Gehr: Sculpture

Thunder Bay Art Gallery
May 26–July 9, 1989

George Raab: Graphics

Timmins Museum: National Exhibition Centre, South
Porcupine
May 29–June 25, 1989

Tom Benner: Sculpture

Sarnia Public Library and Art Gallery
June 2–July 3, 1989

FASTWÜRMS: Installation

Oakville Galleries: Centennial Gallery
August 17–September 24, 1989

George Raab: Graphics

The Temiskaming Art Gallery, Haileybury
October 2–28, 1989

Sarindar Dhaliwal: Painting

Whitby Arts Inc., The Station Gallery
October 7–29, 1989

Joan Krawczyk: Painting

Chatham Cultural Centre Gallery
October 7–November 5, 1989

Jennifer Dickson: Graphics

The Lindsay Gallery
November 3–25, 1989

Douglas Kirton: Painting

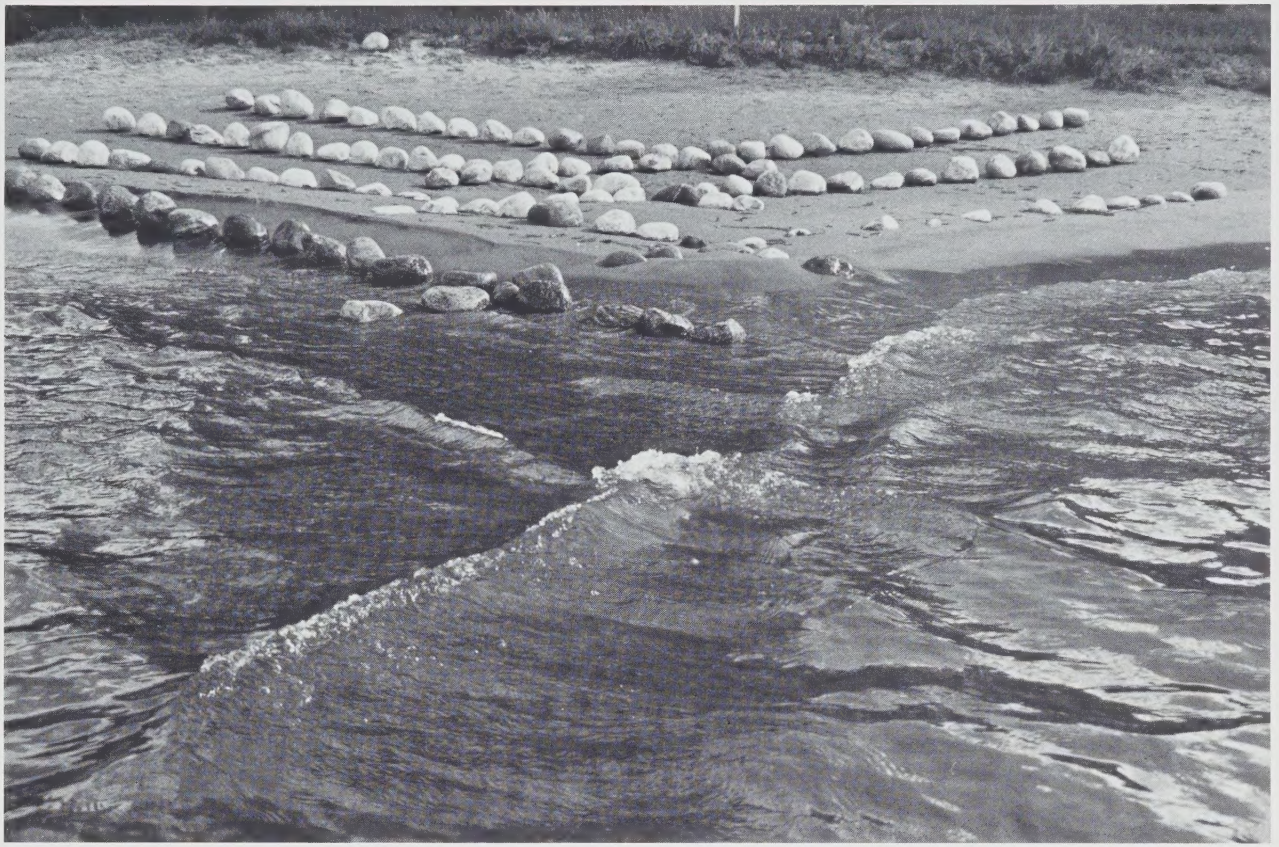
Tom Thomson Memorial Art Gallery, Owen Sound
November 24–December 31, 1989



Angela Longo (Director, Cultural Industries and Agencies Branch, Ministry of Culture and Communications) and **Ellen McIntosh** (Director, Lynnwood Arts Centre, Simcoe) at exhibition opening of *Contemporary Landscape Perspectives* for Simcoe Friendship Festival, July 31–August 30, 1987.



Fern Helfand speaking at exhibition opening at The Temiskaming Art Gallery, Haileybury, January 15, 1988.



Outdoor installation view of **Marlene Creates'** *Stone Ground Line Drawing* at Lake Nipissing for the White Water Gallery in North Bay, September 1986.

The "Artists with their Work" Program provides communities in Ontario with exhibitions of contemporary art by artists working in a variety of media. The program includes artists who approach their work in a more traditional manner, as well as those whose work is of an experimental or innovative nature. In conjunction with an exhibition, which may remain on view for three to four weeks, the artist is available to visit the community. The artist can be available to lecture on his or her work, conduct workshops, or participate in related community activities for one to three days. The artist's workshops may concentrate on such areas as: techniques and approaches to painting, drawing, and sculpture; printing processes such as lithography, etching, and engraving; and conceptualization and development of film, photography, video and/or performance projects.

Artists working in film, video, and projects and performance may be requested for an evening session, a day-long conference, or a weekend workshop, without an accompanying exhibition. The artist will bring his or her film or videotape and may develop a project or performance designed specifically for the community in consultation with the host centre.

The extent and nature of the exhibition, as well as the artist's involvement, can be as limited or as extensive as the community's own interests and requirements. In most cases, such details are coordinated directly between the community and the artist, with the Program Coordinator acting in an advisory capacity.

"Artists with their Work" may be used by provincial galleries, art clubs, libraries, and universities or colleges that have an exhibition space and make the entire program accessible to the general public. The program is also directed toward communities that do not usually have access to this type of exhibition/workshop situation and, for this reason, the program is not available to centres in the Metropolitan Toronto area.



Outdoor installation view of **Marlene Creates'** *Stone Ground Line Drawing* at Lake Nipissing for the White Water Gallery in North Bay, September 1986.



Elizabeth MacKenzie at Laurentian University Museum and Arts Centre, Sudbury, September 1986.

PARTICIPATING ARTISTS BY MEDIUM 1988

The artists listed below are available depending on consultation with the Program Coordinator. Please contact the "Artists with their Work" Office to discuss your program before approaching the artist. All requests should be accompanied by a completed "Artists with their Work" Booking Form and mailed to the Program Coordinator, Art Gallery of Ontario Extension Services.

Program requests for the period April 1988 to March 1989 should be submitted by January 1988.

Filmmaking

Michael Cartmell
Judith Doyle
Peter Dudar
Fast Würms Films
Anna Gronau
Philip Hoffman
Richard Kerr
Annette Mangaard
Sandra Meigs
Midi Onodera
Barbara Sternberg

Painting and Drawing

Stephen Andrews
Brian Boigon
John Brown
Brian Burnett
Wendy Coad
Cathy Daley
Marc De Guerre

Sarindar Dhaliwal
Peter Dykhuys
Ric Evans
Andy Fabo
Oliver Girling
Sybil Goldstein
Will Gorlitz
Janice Gurney
Simon Harwood
Janis Hoogstraten
Nancy Johnson
Rae Johnson
Shelagh Keeley
Douglas Kirton
Joan Krawczyk
Elizabeth MacKenzie
Ron Martin
Sandra Meigs
Michael Merrill
Kim Moodie
Lupe Rodriguez

Judith Schwarz
Howard Simkins
Vincent Tangredi
Joanne Tod
Julie Voyce
Ben Walmsley
Kate Wilson
Jan Winton

Photography

Shelagh Alexander
Isaac Applebaum
Jennifer Dickson
Janice Gurney
Fern Helfand
Alex Neumann
Justin Wonnacott

Printmaking

Alison Brannen
Maira Clark
Jennifer Dickson
George Raab
Jan Winton

Projects and Performance

Elizabeth Chitty
Judith Doyle
Annette Mangaard

Sculpture/Installation

Sylvie Bélanger
Tom Benner
Brian Boigon

Robert Bowers
John Brown
Jane Buyers
Magdalen Celestino
David Clarkson
Sarindar Dhaliwal
Andreas Gehr
Juan Geuer
Spring Hurlbut
Gordon Lebrecht
Liz Magor
Dyan Marie
Ron Martin
Robert McNealy
Lee Paquette
Susan Schelle
Judith Schwarz
Vincent Tangredi
Robert Wiens
Irene Xanthos
Shirley Yanover
Akira Yoshikawa

Video

Elizabeth Chitty
Teri Chmilar
Nora Hutchinson
General Idea
Nancy Nicol
Kathleen Wiwcharuk

RESPONSIBILITIES

The Exhibiting Centre:

1. **Liaison:** Will inform the Program Coordinator at the Art Gallery of Ontario of all arrangements and maintain this contact before, during, and at the conclusion of the program. Any changes in the dates of the exhibition/screening, workshop or lecture must be related to the Program Coordinator immediately. Date changes may not be made with less than 30 days' notice. Will provide the Program Coordinator with copies of all correspondence between the Exhibiting Centre and the Artist.
2. **Living Expenses:** Will provide and pay for hotel/motel accommodation and reasonable living expenses of the Artist while in the community up to a maximum of three days. The Exhibiting Centre will not billet the Artist in a private home unless with the express wishes of the Artist.
3. **Fees:** If the Artist's fee exceeds the maximum offered by the Art Gallery of Ontario, the difference will be met by the Exhibiting Centre.
4. **Insurance:** Will provide and pay for "All Risks" insurance on the Artist's works "nail to nail" (from the lender of the works to the borrower and back to the lender), with an agreed value for each work. Will also provide insurance to cover legal liability.
5. **Installation/Dismantling:** Will pay for costs for any extra labour which may be required in loading and unloading the shipping vehicle, or in installing or dismantling the exhibition. Will be responsible for the installation and dismantling of the exhibition in consultation with the Artist if necessary. Will not intersperse or combine this exhibition with work by other artists. Will not edit or make deletions from the exhibition without the consent of the Art Gallery of Ontario and the Artist.
6. **Condition of Works of Art:** Will be responsible for the items forming the exhibition from the time they are received by the Exhibiting Centre until it relinquishes control. Works will remain in the condition in which they are received. They will not be framed, glazed, unframed, unglazed, removed or placed in mats, mounts, or bases, cleaned or repaired except with the permission of the Artist.
7. **Damage or Loss:** In the case of breakage, deterioration, loss, or theft of any of the Artist's works, will report such damage or loss to the Program Coordinator immediately. Will not reframe, repair, or attempt to correct any damage without the written permission of the Artist.
8. **Workshop Supplies:** Will provide workshop/lecture materials and equipment as specified by and in agreement with the Artist.
9. **Film or Video:** Will provide suitable film or video screening facilities and a trained projectionist if a Filmmaker or Video Artist has been requested.
10. **Registration Fees:** Will not charge registration fees for workshop/lectures.
11. **Rewrapping/Crating:** Will be responsible for rewrapping or crating the works for their return shipment.
12. **Publicity:** Will develop maximum interest and involvement within the community with respect to comprehensive publicity.
13. **Promotion:** Will produce and cover the expenses of a handlist, catalogue, or an information sheet on the Artist or exhibition.
14. **Credit Line:** Will use the following exact credit line on all publicity and promotional material including newspaper/magazine advertisements, gallery bulletins, newsletters, press releases, and invitations and will instruct newspaper/magazine reviewers to use this credit line exactly:
"An "Artists with their Work" Program which is organized by the Art Gallery of Ontario Extension Services."
15. **Slides of Installation:** Will provide the Program Coordinator with slides of the installation of the exhibition.
16. **Reports:** Will complete and submit to the Program Coordinator the Publicity, Attendance and Program Report Form immediately upon the conclusion of the program. The report should also include copies of all publicity material, photographs of workshops/lectures, newspaper/magazine articles, exhibition attendance figures, workshop attendance figures, workshop hours, workshop format, lecture topics, audience opinion, etc.
17. **Copyright:** Agrees that the Exhibiting Centre is not the owner of the copyright of the Artist's works and all works incidental to the creation of the Artist's works of art.
18. **Moral Rights:** Agrees that the Artist retains the right to claim to be the creator of the work and to restrain distortion, mutilation, or other modification in the work which would be prejudicial to the Artist's honour or reputation. Any alteration of the Artist's work must be consented to in writing by the Artist.
19. **Reproductions:** Will not permit reproductions in any media of the works of art in the exhibition for purposes of sale, rental, loan, or distribution with the exception of reproduction for purpose of education, publicity, archival documentation, or for a catalogue directly related to the exhibition.
20. **Cancellations:** In the event of the Exhibiting Centre's cancelling the exhibition, it will pay liquidation damages to the Artist according to the following schedule:

More than 90 days' notice:	No fine
From 90 to 30 days' notice:	50% of the Artist's fees
Less than 30 days' notice:	100% of the Artist's fees



Students viewing **Brian Burnett's** exhibition at The Gallery & Library, Cambridge, January 1987.

"ARTISTS WITH THEIR WORK" PROGRAM

Art Gallery of Ontario Extension Services

1. **Initial contact:** Will be responsible for initiating contact between the Exhibiting Centre and the Artist and for coordinating all aspects of the program.
2. **Shipping:** Will make arrangements and pay for the transportation of the Artist's works to and from the Exhibiting Centre (within Ontario).
3. **Travel:** Will make arrangements and pay for the Artist's travel to and from the Exhibiting Centre (within Ontario).
4. **Fees:** Will pay the Artist's exhibition fee, workshop/lecture fee (commensurate with the time spent at the Exhibiting Centre), and rental fee in the case of a Filmmaker or Video Artist. Film and video rental fees must be discussed with the Program Coordinator in advance of approval.
5. **Damages:** The Art Gallery of Ontario will be held harmless from all claims and expenses arising from damage that may occur to the works loaned. The insurance is undertaken by the Exhibiting Centre.
6. **Sales:** The Art Gallery of Ontario receives no commission on sales of works of art. Any inquiries regarding purchase will be directed to the Artist or the Artist's agent.

Artist

1. **Loan:** Will lend works as requested for the exhibition period. Works will not be withdrawn from the exhibition by the Artist during the specified dates.
2. **Check List:** Will provide the Program Coordinator and the Exhibiting Centre with a fully detailed list of the contents of the exhibition including titles, execution dates, media, framed or support dimensions and insurance evaluations no later than



Students viewing **Tim Jocelyn's** exhibition at St. Lawrence College Saint-Laurent Art Gallery, Kingston, March 1987.



Simon Harwood with workshop participants at the St. Lawrence College Saint-Laurent Art Gallery, Kingston, December 1986.

- three months in advance of the exhibition opening. This must be a final list and must not be changed.
3. **Framing:** Will be responsible for any necessary framing of works.
4. **Workshop:** Will be present at the Exhibiting Centre or workshop/lecture location on the specified dates.
5. **Final Details:** Will finalize all details regarding exhibition/screening, workshops, lectures, etc. directly with the Exhibiting Centre.
6. **Communication:** Will communicate all program plans and changes to the Program Coordinator.
7. **Wrapping:** Will be responsible for wrapping works securely for shipping to the Exhibiting Centre.
8. **Rental Fees:** In the case of Film and Video Artists, will discuss rental fees with Program Coordinator in advance of approval.
9. **Report:** Will submit a written report or comments following the visit to the Exhibiting Centre and will enclose Social Insurance Number and invoices to the Program Coordinator.
10. **Exhibition/Screening, Workshop or Lecture Dates:** Any changes in the dates of the exhibition/screening, workshop or lecture must be related to the Program Coordinator immediately. Date changes may not be made with less than 30 days' notice.
11. **Correspondence:** Will provide the Program Coordinator with copies of all correspondence between the Artist and the Exhibiting Centre.
12. **Copyright:** Warrants that he/she is the rightful owner of the exhibited works of art, all works incidental to the creation of the exhibited works of art, and their respective copyrights. In the case of copyright being retained by anyone other than the Artist, such information must be communicated to the Exhibiting Centre.

"ARTISTS WITH THEIR WORK" PROGRAM

UPCOMING "ARTISTS WITH THEIR WORK" PROGRAMS 1988

General Idea: Video Screening

Monitor North and Thunder Bay Art Gallery
January 4, 1988

Nancy Nicol: Video

S.A.W. Gallery, Ottawa
January 7, 1988

Kim Moodie: Drawing

Woodstock Public Art Gallery
January 7-February 7, 1988

Fern Helfand: Photography

The Temiskaming Art Gallery, Haileybury
January 12-February 6, 1988

Joanne Tod: Painting

Thunder Bay Art Gallery
January 22-February 28, 1988

Alex Neumann: Photography

Belleville Public Library Gallery
February 1-27, 1988

Fast Würms: Installation

Forest City Gallery, London, Ontario
February 5-27, 1988

George Raab: Graphics

Erindale Campus Art Gallery, Mississauga
February 9-March 10, 1988

Reinhard Reitzenstein: Sculpture

The Art Gallery of Peterborough
February 11-March 6, 1988

Peter Dykhuis: Encaustic Painting

Laurentian University Museum and Arts Centre,
Sudbury
March 2-27, 1988

Irene Xanthos: Sculpture

Thunder Bay Art Gallery
March 4-April 24, 1988

Annette Mangaard: Film Screening

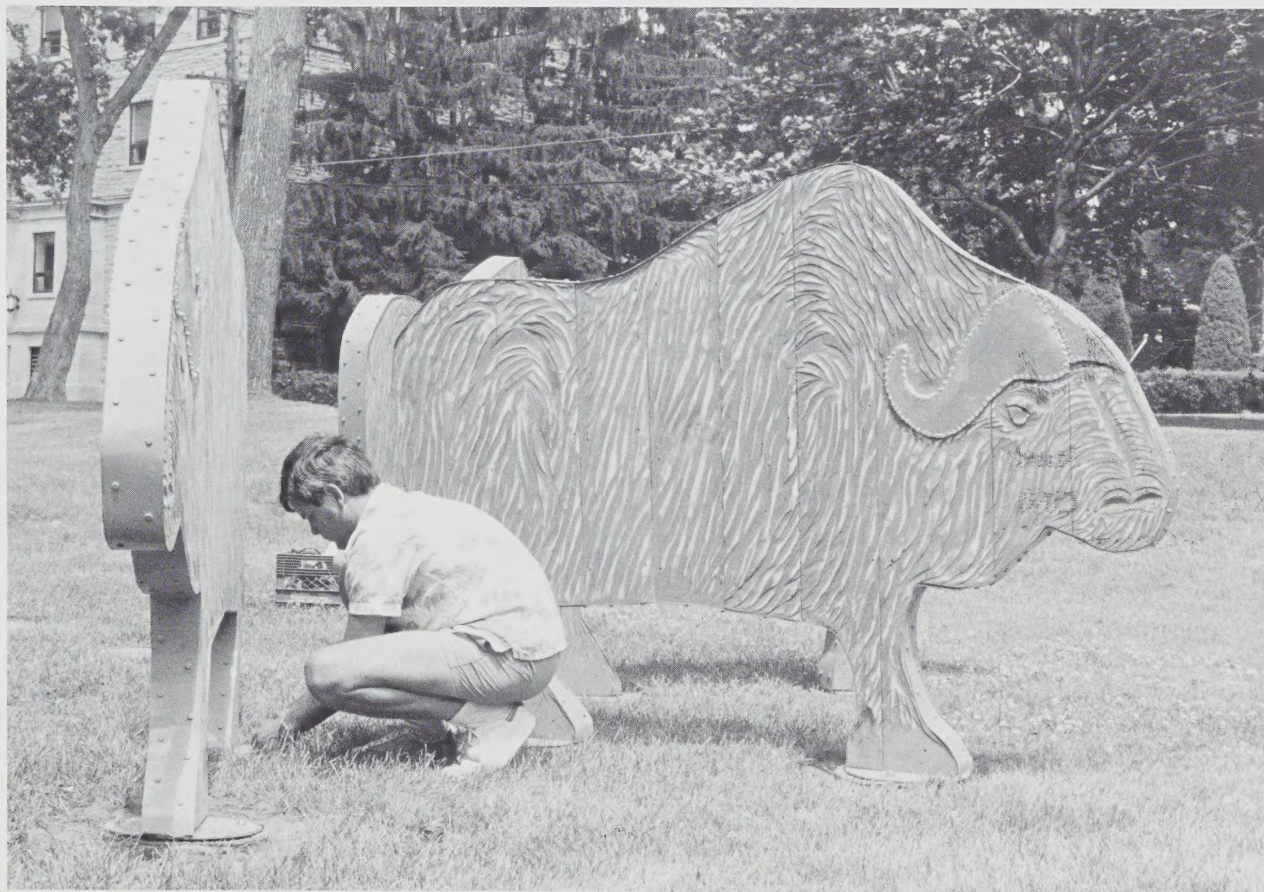
White Water Gallery, North Bay
March 30-31, 1988

Lupe Rodriguez: Painting

Lynnwood Arts Centre, Simcoe
April 8-May 1, 1988

Annette Mangaard: Film Screening

Hamilton Artists' Inc.
April 29-30, 1988



Installation view of **Tom Benner's** exhibition in Kingston for the Kingston Artists' Association Inc., July 1987.



Installation view of **Tom Benner's** exhibition in Kingston for the Kingston Artists' Association Inc., July 1987.

Jane Buyers: Sculpture

The Station Gallery, Whitby
April 30-May 22, 1988

Sandra Meigs: Film Screening

Hamilton Artists' Inc.
May 13-14, 1988

Teri Chmilar: Video Screening

Hamilton Artists' Inc.
June 3, 4, 1988

Vincent Tangredi: Painting

The Gallery & Library, Cambridge
August 26-September 20, 1988

Brian Burnett: Painting

Timmins Museum: National Exhibition Centre,
South Porcupine
August 31-October 9, 1988

Jane Buyers: Sculpture

The Latcham Gallery, Stouffville
September 8-October 1, 1988

Janice Gurney: Painting

Gairloch Gallery, Oakville
September 17-October 23, 1988

Moira Clark: Graphics

The Station Gallery, Whitby
September 10-October 2, 1988

Jane Buyers: Sculpture

The Lindsay Art Gallery
October 14-November 5, 1988

Sybil Goldstein: Painting

The Temiskaming Art Gallery, Haileybury
October 25-November 19, 1988

Juan Geuer: Constructions

Tom Thomson Memorial Art Gallery, Owen Sound
October 26-November 20, 1988

Joan Krawczyk: Painting

Thunder Bay Art Gallery
December 2, 1988-January 15, 1989



Students viewing **Jane Buyers** sculpture at Laurentian University Museum and Arts Centre, Sudbury, February/March, 1986.

The "*Artists with their Work*" Program provides communities in Ontario with exhibitions of contemporary art by artists working in a variety of media. The program includes artists who approach their work in a more traditional manner, as well as those whose work is of an experimental or innovative nature. In conjunction with an exhibition, which may remain on view for three to four weeks, the artist is available to visit the community. The artist can be available to lecture on his or her work, conduct workshops, or participate in related community activities from one to three days. The artist's workshops may concentrate on such areas as: techniques and approaches to painting, drawing, and sculpture; printing processes such as lithography, etching, and engraving; and conceptualization and development of film, photography, video and/or performance projects.

Artists working in film, video, and projects and performance may be requested for an evening session, a day-long conference, or a weekend workshop, without an accom-

panying exhibition. The artist will bring his or her film or videotape and may develop a project or performance designed specifically for the community in consultation with the host centre.

The extent and nature of the exhibition, as well as the artist's involvement, can be as limited or as extensive as the community's own interests and requirements. In most cases, such details are coordinated directly between the community and the artist, with the Program Coordinator acting in an advisory capacity.

"*Artists with their Work*" may be used by provincial galleries, art clubs, libraries, and universities or colleges that have an exhibition space and make the entire program accessible to the general public. The program is also directed toward communities that do not usually have access to this type of exhibition/workshop situation and, for this reason, the program is not available to centres in the Metropolitan Toronto area.



Lupe Rodriguez with workshop participants at Gairloch Gallery, Oakville, July, 1986.

PARTICIPATING ARTISTS BY MEDIUM 1987

The artists listed below are available depending on consultation with the Program Coordinator. Please contact the "Artists with their Work" Office to discuss your program before approaching the artist. All requests should be accompanied by a completed "Artists with their Work" Booking Form and mailed to the Program Coordinator, Art Gallery of Ontario Extension Services.

Program requests for the period April 1987 to March 1988 should be submitted by January 1987.

Filmmaking

Martha Davis
Judith Doyle
Peter Dudar
Fast Würms Films
Anna Gronau
Philip Hoffman
Richard Kerr
Annette Mangaard
Sandra Meigs
Midi Onodera
Villem Teder

Painting and Drawing

Ron Benner
Brian Boigon
John Brown
Brian Burnett
Barbara Caruso
Wendy Coad
Marc De Guerre
Peter Dykhuis
Ric Evans

Andy Fabo
Oliver Girling
Sybil Goldstein
Will Gortitz
Janice Gurney
Simon Harwood
Janis Hoogstraten
Nancy Johnson
Rae Johnson
Shelagh Keeley
Douglas Kirton
Joan Krawczyk
Elizabeth MacKenzie
Ron Martin
Sandra Meigs
Michael Merrill
Kim Moodie
Milly Ristvedt
Lupe Rodriguez
Judith Schwarz
Vincent Tangredi
Joanne Tod
Jan Winton

Photography

Shelagh Alexander
Isaac Applebaum
Linda Corbett
Martha Davis
Jennifer Dickson
Janice Gurney
Fern Helfand
Alex Neumann
Reinhard Reitzenstein
Jayce Salloum
Pamela Williams

Printmaking

Alison Brannen
Maira Clark
Jennifer Dickson
Judy Gouin
George Raab
Jan Winton

Projects and Performance

Elizabeth Chitty
Judith Doyle
Annette Mangaard

Sculpture/Installation

Ron Benner
Tom Benner
Brian Boigon
Robert Bowers
John Brown
Jane Buyers
Magdalen Celestino
David Clarkson

Andreas Gehr
Juan Geuer
Spring Hurlbut
Clarissa Inglis
Liz Magor
Dyan Marie
Ron Martin
Robert McNealy
Lee Paquette
Reinhard Reitzenstein
Susan Schelle
Judith Schwarz
Gail Swithenbank
Vincent Tangredi
Robert Wiens
Irene Xanthos

Video

Elizabeth Chitty
Teri Chmilar
General Idea
Nora Hutchinson
Nancy Nicol
Kathleen Wiwcharuk

RESPONSIBILITIES

The Exhibiting Centre:

1. **Liaison:** Will inform the Program Coordinator at the Art Gallery of Ontario of all arrangements and maintain this contact before, during, and at the conclusion of the program. Any changes in the dates of the exhibition/screening, workshop or lecture must be related to the Program Coordinator immediately. Date changes may not be made with less than 30 days' notice. Will provide the Program Coordinator with copies of all correspondence between the Exhibiting Centre and the Artist.
2. **Living Expenses:** Will provide and pay for hotel/motel accommodation and reasonable living expenses of the Artist while in the community up to a maximum of three days. The Exhibiting Centre will not billet the Artist in a private home unless with the express wishes of the Artist.
3. **Fees:** If the Artist's fee exceeds the maximum offered by the Art Gallery of Ontario, the difference will be met by the Exhibiting Centre.
4. **Insurance:** Will provide and pay for "All Risks" insurance on the Artist's works "nail to nail" (from the lender of the works to the borrower and back to the lender), with an agreed value for each work. Will also provide insurance to cover legal liability.
5. **Installation/Dismantling:** Will pay for costs for any extra labour which may be required in loading and unloading the shipping vehicle, or in installing or dismantling the exhibition. Will be responsible for the installation and dismantling of the exhibition in consultation with the Artist, if necessary. Will not intersperse or combine this exhibition with work by other artists. Will not edit or make deletions from the exhibition without the consent of the Art Gallery of Ontario and the Artist.
6. **Condition of Works of Art:** Will be responsible for the items forming the exhibition from the time they are received by the Exhibiting Centre until it relinquishes control. Works will remain in the condition in which they are received. They will not be framed, glazed, unframed, unglazed, removed or placed in mats, mounts or bases, cleaned or repaired except with the permission of the Artist.
7. **Damage or Loss:** In the case of breakage, deterioration, loss, or theft of any of the Artist's works, will report such damage or loss to the Program Coordinator immediately. Will not reframe, repair, or attempt to correct any damage without the written permission of the Artist.
8. **Workshop Supplies:** Will provide workshop/lecture materials and equipment as specified by and in agreement with the Artist.
9. **Film or Video:** Will provide suitable film or video screening facilities and a trained projectionist if a Filmmaker or Video Artist has been requested.
10. **Registration Fees:** Will not charge registration fees for workshop/lectures.
11. **Rewrapping/Crating:** Will be responsible for rewrapping or crating the works for their return shipment.
12. **Publicity:** Will develop maximum interest and involvement within the community with respect to comprehensive publicity.
13. **Promotion:** Will produce and cover the expenses of a handlist, catalogue, or an information sheet on the Artist or exhibition.
14. **Credit Line:** Will use the following exact credit line on all publicity and promotional material including newspaper/magazine advertisements, gallery bulletins, newsletters, press releases, and invitations, and will instruct newspaper/magazine reviewers to use this credit line exactly:
"An "Artists with their Work" Program which is organized by the Art Gallery of Ontario Extension Services."
15. **Slides of Installation:** Will provide the Program Coordinator with slides of the installation of the exhibition.
16. **Reports:** Will complete and submit to the Program Coordinator the Publicity, Attendance, and Program Report Form immediately upon the conclusion of the program. The report should also include copies of all publicity material, photographs of workshops/lectures, newspaper/magazine articles, exhibition attendance figures, workshop attendance figures, workshop hours, workshop format, lecture topics, audience opinion, etc.
17. **Copyright:** Agrees that the Exhibiting Centre is not the owner of the copyright of the Artist's works and all works incidental to the creation of the Artist's works of art.
18. **Moral Rights:** Agrees that the Artist retains the right to claim to be the creator of the work and to restrain distortion, mutilation or other modification in the work that would be prejudicial to the Artist's honour or reputation. Any alteration of the Artist's work must be consented to in writing by the Artist.
19. **Reproductions:** Will not permit reproductions in any media of the works of art in the exhibition for purposes of sale, rental, loan or distribution with the exception of reproduction for purpose of education, publicity, archival documentation, or for a catalogue directly related to the exhibition.
20. **Cancellations:** In the event of the Exhibiting Centre's cancelling the exhibition, it will pay liquidation damages to the Artist according to the following schedule:
More than 90 days' notice: No fine
From 90 to 30 days' notice: 50% of the Artist's fees
Less than 30 days' notice: 100% of the Artist's fees



Janis Hoogstraten discussing her work with schoolchildren at Laurentian University Museum and Arts Centre, Sudbury, November 20–December 15, 1985.
Photo: Rita Stantzinger

Art Gallery of Ontario Extension Services

1. **Initial contact:** Will be responsible for initiating contact between the Exhibiting Centre and the Artist and for coordinating all aspects of the program.
2. **Shipping:** Will make arrangements and pay for the transportation of the Artist's works to and from the Exhibiting Centre (within Ontario).
3. **Travel:** Will make arrangements and pay for the Artist's travel to and from the Exhibiting Centre (within Ontario).
4. **Fees:** Will pay the Artist's exhibition fee, workshop/lecture fee (commensurate with the time spent at the Exhibiting Centre), and rental fee in the case of a Film-maker or Video Artist. Film and video rental fees must be discussed with the Program Coordinator in advance of approval.
5. **Damages:** The Art Gallery of Ontario will be held harmless from all claims and expenses arising from damage that may occur to the works loaned. The insurance is undertaken by the Exhibiting Centre.
6. **Sales:** The Art Gallery of Ontario receives no commission on sales of works of art. Any inquiries regarding purchase will be directed to the Artist or the Artist's agent.



Installation view of **Joan Krawczyk's** exhibition at the Temiskaming Art Gallery, Haileybury, April/May, 1986.

Artist

1. **Loan:** Will lend works as requested for the exhibition period. Works will not be withdrawn from the exhibition by the Artist during the specified dates.
2. **Check List:** Will provide the Program Coordinator and the Exhibiting Centre with a fully detailed list of the contents of the exhibition including titles, execution dates, media, framed or support dimensions, and insurance evaluations no later than three months in advance of the exhibition opening. This must be a final list and must not be changed.
3. **Framing:** Will be responsible for any necessary framing of works.
4. **Workshop:** Will be present at the Exhibiting Centre or workshop/lecture location on the specified dates.
5. **Final Details:** Will finalize all details regarding exhibition/screening, workshops, lectures, etc. directly with the Exhibiting Centre.
6. **Communication:** Will communicate all program plans and changes to the Program Coordinator.
7. **Wrapping:** Will be responsible for wrapping works securely for shipping to the Exhibiting Centre.
8. **Rental Fees:** In the case of Film and Video Artists, will discuss rental fees with Program Coordinator in advance of approval.
9. **Report:** Will submit a written report or comments following the visit to the Exhibiting Centre and will enclose Social Insurance Number and invoices to the Program Coordinator.
10. **Exhibition/Screening, Workshop or Lecture Dates:** Any changes in the dates of the exhibition/screening, workshop, or lecture must be related to the Program Coordinator immediately. Date changes may not be made with less than 30 days' notice.
11. **Correspondence:** Will provide the Program Coordinator with copies of all correspondence between the Artist and the Exhibiting Centre.
12. **Copyright:** Warrants that he/she is the rightful owner of the exhibited works of art, all works incidental to the creation of the exhibited works of art, and their respective copyrights. In the case of copyright being retained by anyone other than the Artist, such information must be communicated to the Exhibiting Centre.



Installation view of **Clarissa Inglis's** exhibition at Grimsby Public Art Gallery, May/June, 1986.

"ARTISTS WITH THEIR WORK"

UPCOMING "ARTISTS WITH THEIR WORK" PROGRAMS 1987

Alison Brannen: Graphics

Hennepin Art Gallery, Welland
January 9-31, 1987

Brian Burnett: Painting

The Gallery & Library, Cambridge
January 12-February 8, 1987

Shelagh Alexander: Compilation Photography

Artcite Inc., Windsor
February 4-March 1, 1987

Oliver Girling: Painting

Tom Thomson Memorial Art Gallery, Owen Sound
February 6-March 1, 1987

George Raab: Graphics

Thunder Bay Art Gallery
February 10-March 8, 1987

Nora Hutchinson: Video Screening

Kingston Artists' Association Inc.
February 10-11, 1987

Midi Onodera: Film Screening

Kingston Artists' Association Inc.
February 18-19, 1987

Joanne Tod: Painting

Laurentian University Museum and Arts Centre, Sudbury
February 18-March 15, 1987

Richard Kerr: Film Screening

Kingston Artists' Association Inc.
February 26-27, 1987

Tim Jocelyn: Installation

St. Lawrence College Saint-Laurent Art Gallery, Kingston
March 2-26, 1987

Philip Hoffman: Film Screening

The Gallery & Library, Cambridge
March 13, 14, 28, 1987

Wendy Coad: Painting & Drawing

S.A.W. Gallery, Ottawa
March 14-April 11, 1987

Robert Bowers: Sculpture

Laurentian University Museum and Arts Centre, Sudbury
March 18-April 12, 1987

Shelagh Alexander: Compilation Photography

Art Gallery of Algoma, Sault Ste. Marie
March 19-April 19, 1987

Joanne Tod: Painting

Forest City Gallery, London, Ontario
March 27-April 18, 1987

Juan Geuer: Constructions

White Water Gallery, North Bay
April 2-25, 1987

Douglas Kirton: Painting

Whitby Arts Inc., The Station Gallery
April 4-26, 1987



Robert Wiens speaking at his exhibition opening at CAA Exhibition Gallery, Sir Sandford Fleming College, Peterborough, November, 1986.



Reinhard Reitzenstein explaining his sculpture to the Lieutenant Governor of Ontario, the Honourable Lincoln M. Alexander, at the opening of *Sculpture on the Grounds* at the Lynwood Arts Centre in Simcoe, August 1, 1986.

Photo: Bob Blakeley, *The Simcoe Reformer*

Will Gorlitz: Painting

Kingston Artists' Association Inc.
April 7-25, 1987

David Clarkson: Installation

S.A.W. Gallery, Ottawa
April 18-May 16, 1987

George Raab: Graphics

The Lindsay Gallery
May 1-23, 1987

Spring Hurlbut: Installation

S.A.W. Gallery, Ottawa
June 1987

Joan Krawczyk: Painting

Thunder Bay Art Gallery
September 4-October 11, 1987

Juan Geuer: Constructions

Tom Thomson Memorial Art Gallery, Owen Sound
November 6-29, 1987

Simon Harwood: Painting

The Temiskaming Art Gallery, Haileybury
November 16-December 12, 1987

Martha Davis: Photography

McIntosh Gallery, London, Ontario
November 18-December 20, 1987



Shelagh Keeley working on wall installation at the White Water Gallery, North Bay, September 1985.

Photo: Sharon Wright-Horsely, White Water Gallery, North Bay



Judy Gouin conducting workshop at The Temiskaming Art Gallery, Haileybury, March 1985.

The "Artists with their Work" program provides communities in Ontario with exhibitions of contemporary art by artists working in a variety of media. The program includes artists who approach their work in a more traditional manner, as well as those whose work is of an experimental or innovative nature. In conjunction with an exhibition which may remain on view for three to four weeks, the artist is available to visit the community. The artist can be available to lecture on his or her work, conduct workshops, or participate in related community activities from one to three days. The artist's workshops may concentrate on such areas as: techniques and approaches to painting, drawing, and sculpture; printing processes such as lithography, etching, and engraving; and conceptualization and development of film, photography, video and/or performance projects.

Artists working in film, video, and projects and performance may be requested for an evening session, a day-long conference, or a weekend workshop, without an

accompanying exhibition. The artist will bring his or her film or videotape and may develop a project or performance designed specifically for the community in consultation with the host centre.

The extent and nature of the exhibition, as well as the artist's involvement, can be as limited or as extensive as the community's own interests and requirements. In most cases, such details are coordinated directly between the community and the artist with the Program Coordinator acting in an advisory capacity.

"Artists with their Work" may be used by provincial art galleries, art clubs, libraries, and universities or colleges which have an exhibition space and make the entire program accessible to the general public. The program is also directed toward communities which do not usually have access to this type of exhibition/workshop situation and, for this reason, the program is not available to centres in the Metropolitan Toronto area.



Oliver Girling conducting workshop at St. Lawrence College Art Gallery, Kingston, December 1984.

PARTICIPATING ARTISTS BY MEDIUM 1986

The artists listed below are available depending upon consultation with the Program Coordinator. Please contact the "Artists with their Work" office to discuss your program before approaching the artist. All requests should be accompanied by a completed "Artists with their Work" Booking Form and mailed to the Program Coordinator, Art Gallery of Ontario Extension Services.

Program requests for the period of April 1986 to March 1987 should be submitted by January 1986.

Filmmaking

Martha Davis
Judith Doyle
Peter Dudar
Bruce Elder
Fast Würms Films
Anna Gronau
Patrick Jenkins
Richard Kerr
Sandra Meigs
Midi Onodera
John Porter
Villem Teder

Painting and Drawing

Iain Baxter
Ron Benner
Brian Boigon
John Brown
Brian Burnett
Barbara Caruso

Wendy Coad
Marc De Guerre
Peter Dykhuis
Ric Evans
Andy Fabo
Oliver Girling
Sybil Goldstein
Will Gornitz
Simon Harwood
Philip Hoffman
Janis Hoogstraten
Nancy Johnson
Rae Johnson
Shelagh Keeley
Douglas Kirton
Joan Krawczyk
Tonie Leshyk
Elizabeth MacKenzie
Sandra Meigs
Michael Merrill
Kim Moodie

Malcolm Rains
Milly Ristvedt
Lupe Rodriguez
Judith Schwarz
Vincent Tangredi
Joanne Tod
Tony Wilson
Jan Winton
Lenni Workman

Photography

Shelagh Alexander
Isaac Applebaum
Linda Corbett
Marlene Creates
Jennifer Dickson
Alex Neumann
Reinhard Reitzenstein
Jayce Salloum
Pamela Williams

Printmaking

Alison Brannen
Moir Clark
Jennifer Dickson
Judy Gouin
George Raab
Tony Wilson
Jan Winton

Projects and Performance

Elizabeth Chitty
Judith Doyle

Sculpture/Installation

Ron Benner
Tom Benner
Brian Boigon
Robert Bowers
John Brown
Jane Buyers
David Clarkson
Marlene Creates
Juan Geuer
Spring Hurlbut
Clarissa Inglis
Tim Jocelyn
Tonie Leshyk
Liz Magor
Dyan Marie
Robert McNealy
Malcolm Rains
Reinhard Reitzenstein
Susan Schelle
Judith Schwarz
Gail Swithenbank
Vincent Tangredi
Robert Wiens
Irene Xanthos

Video

Elizabeth Chitty
Teri Chmilar
Nora Hutchinson
General Idea
Nancy Nicol
Kathleen Wiwcharuk

RESPONSIBILITIES

1. The Exhibiting Centre:

- (a) Inform the Program Coordinator of all arrangements and maintain this contact before, during, and at the conclusion of the exhibition.
- (b) Provide and pay for hotel/motel accommodation and living expenses of the artist while in the community (maximum of three days). If the honorarium exceeds the maximum offered, the difference must be met by the exhibiting centre.
- (c) Provide and pay for "All Risks" insurance on the artist's works "nail to nail" (from the lender of the work to the borrower and back to the lender), with an agreed value for each work. It is essential that the centre carry insurance to cover legal liability.
- (d) Pay for any costs for labour which may be required in loading and unloading the truck, or in installing or dismantling the exhibition.
- (e) Responsible for items forming the exhibition from the time the works are received by the exhibiting centre until it relinquishes control.
- (f) Responsible for securely rewrapping/crating works for their return shipment.
- (g) Provide suitable film or video screening facilities and a trained projectionist if a filmmaker or video artist has been requested.
- (h) Develop maximum interest and involvement within the community, undertake comprehensive publicity and pay for any costs involved (catalogue, invitations, publicity releases, advertisements, etc.).
- (i) Provide the Program Coordinator with slides of the installation of the exhibition and submit a follow-up report on the program including copies of all publicity material, photographs of workshops/lectures, newspaper articles, attendance estimates, etc.

Note: Charging registration fees for workshops is discouraged, but if necessary, such fees should only be used to cover additional related expenses. Information on individual artists is available from the "Artists with their Work" catalogue and in biographical files maintained in the "Artists with their Work" office.

2. Art Gallery of Ontario Extension Services:

- (a) Responsible for initiating contact between the exhibiting centre and the artist and coordinating all aspects of the program.
- (b) Make arrangements and pay for transportation of the artist's works to and from the exhibiting centre (within Ontario).
- (c) Make arrangements and pay for artist's travel to and from the exhibiting centre.
- (d) Pay artist's honoraria for the exhibitions and workshops. The workshop honorarium is commensurate with the time spent at the exhibiting centre.
- (e) Pay for film or video rentals if required. The rental fee must be discussed with the Program Coordinator and approved in advance.
- (f) The Art Gallery of Ontario will be held harmless from all claims and expenses arising from damage that may occur to the work loaned. The insurance is undertaken by the exhibiting centre.

3. Artist:

- (a) Lend works as requested for a period of three to four weeks. The exhibition dates are to be agreed upon with the exhibiting centre. A fully detailed list of the contents of the exhibition (including insurance evaluations) must be forwarded to the Program Coordinator no later than three months in advance of the exhibition opening.
- (b) Be present in the community on the specified workshop dates and finalize all details regarding workshops directly with the exhibiting centre.
- (c) Communicate all program plans and changes to plans to the Program Coordinator.
- (d) Responsible for wrapping works securely for shipment.
- (e) Submit a written report or comments following the exhibition and forward invoices to the Art Gallery of Ontario.

"ARTISTS WITH THEIR WORK"

UPCOMING "ARTISTS WITH THEIR WORK" PROGRAMS, 1986

Jane Buyers: Installation

St. Lawrence College Art Gallery, Kingston
January 7-30, 1986

George Raab: Graphics

Hennepin Art Gallery, Welland
January 10-31, 1986

John Brown and Wendy Coad: Painting

Art Gallery of Northumberland, Cobourg
January 10-February 9, 1986

Clarissa Inglis: Installation

Art Gallery of Windsor
January 12-February 16, 1986

General Idea: Video Screening

White Water Gallery, North Bay
January 15, 1986

John Brown: Painting

Laurentian University Museum and Arts Centre, Sudbury
January 15-February 9, 1986

Sybil Goldstein: Painting and Drawing

St. Lawrence College Art Gallery, Kingston
February 3-27, 1986

Anna Gronau: Film Screening

Kingston Artists' Association Inc.
February 7, 8, 1986

Nancy Johnson: Painting and Drawing

Spectrum Art Gallery, London, Ontario
February 11-March 8, 1986

Jane Buyers: Installation

Laurentian University Museum and Arts Centre, Sudbury
February 12-March 9, 1986

Judith Doyle: Film Screening

London Regional Art Gallery, Ontario
February 14, 1986

Midi Onodera: Film Screening

London Regional Art Gallery, Ontario
February 21, 1986

Fast Würms Films: Film Screening

Kingston Artists' Association Inc.
February 21-23, 1986

Clarissa Inglis: Installation

Kitchener/Waterloo Art Gallery, Kitchener
February 27-March 23, 1986

Anna Gronau: Film Screening

London Regional Art Gallery, Ontario
February 28, 1986

Robert Wiens: Installation

Artcite Inc., Windsor
March 5-30, 1986

Brian Burnett: Painting

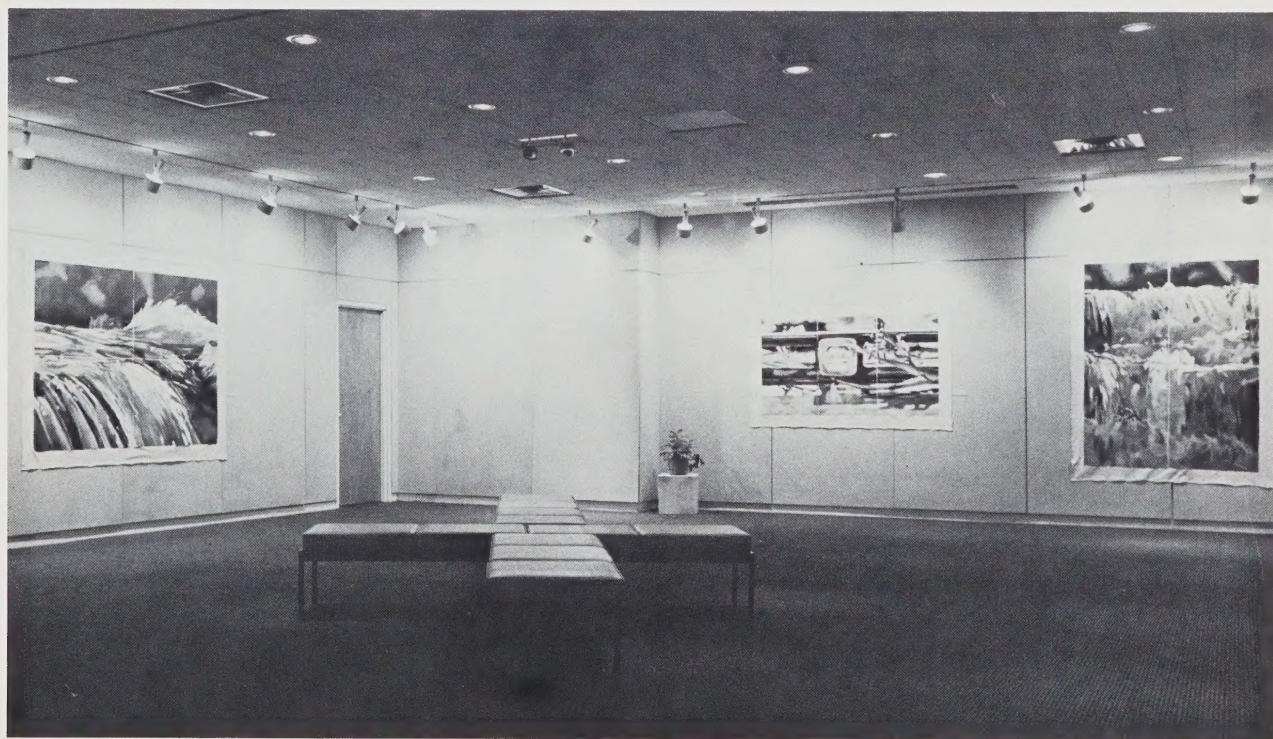
The Station Gallery, Whitby
March 29-April 20, 1986

Joan Krawczyk: Painting

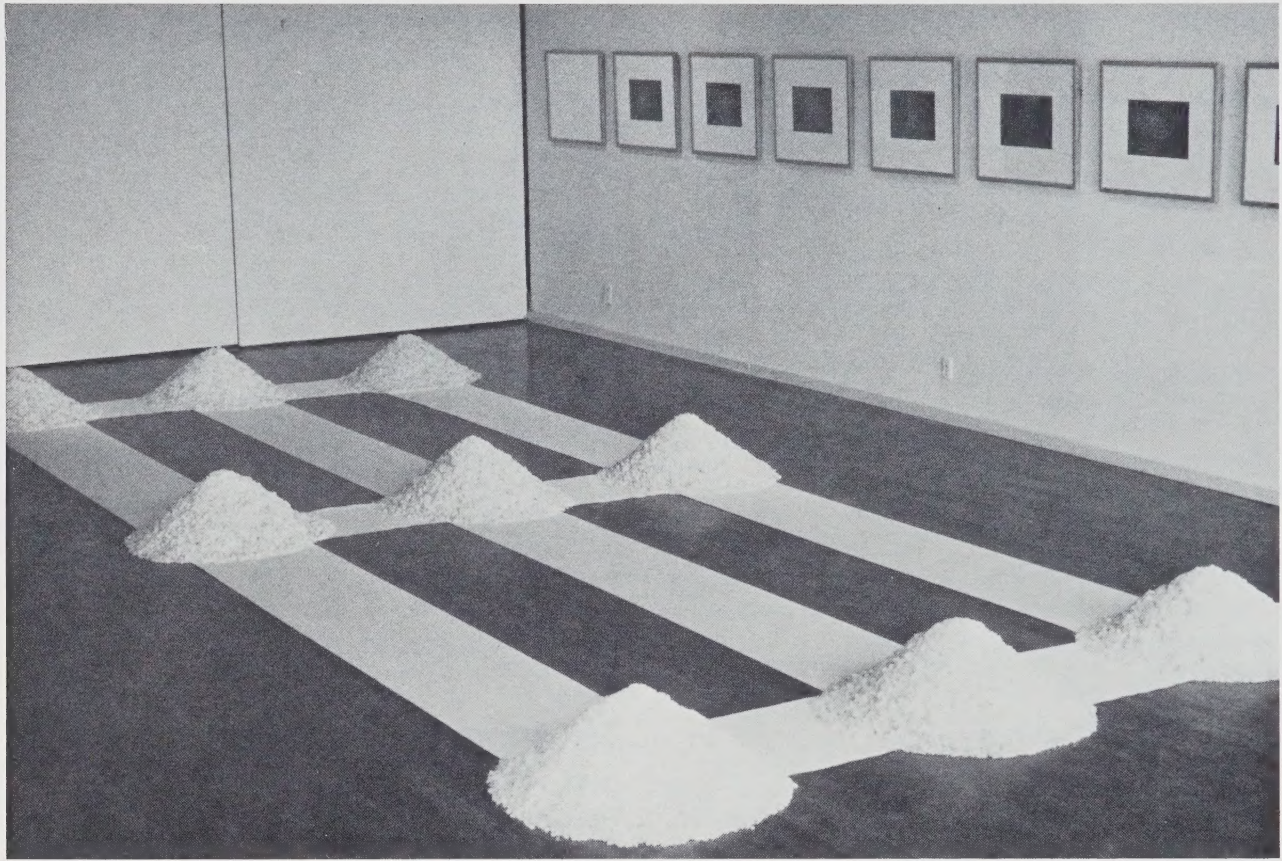
The Temiskaming Art Gallery, Haileybury
April 8-May 4, 1986

Malcolm Rains: Painting

Gairloch Gallery, Oakville
April 19-May 24, 1986



Installation view of **Lenni Workman** exhibition at the Belleville Public Library Art Gallery, January 1985.



Installation view of **Marlene Creates** exhibition at Artcite Inc., Windsor, October 1984. Photo courtesy Artcite Inc.

Nancy Nicol: Video Screening

White Water Gallery, North Bay
April 22, 23, 1986

Jane Buyers: Installation

Thunder Bay National Exhibition Centre and Centre for
Indian Art
May 14–June 29, 1986

Tonie Leshyk: Installation

Burlington Cultural Centre
May 16–June 15, 1986

Clarissa Inglis: Installation

Grimsby Public Art Gallery
May 28–June 22, 1986

Rae Johnson: Painting

Lynnwood Arts Centre, Simcoe
June 6-29, 1986

Moira Clark: Graphics

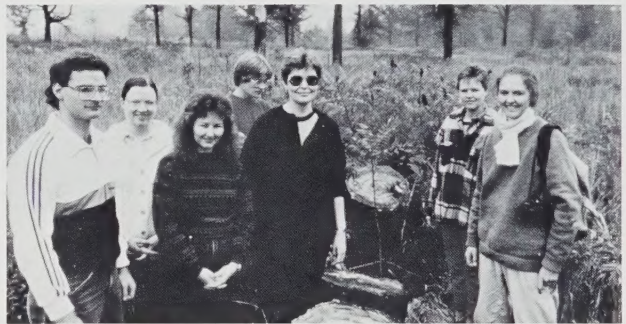
Thunder Bay National Exhibition Centre and Centre for
Indian Art
July 2–August 3, 1986

Lupe Rodriguez: Painting

Gairloch Gallery, Oakville
July 12–August 31, 1986

Marlene Creates: Installation

White Water Gallery, North Bay
September 4-27, 1986



Outdoor workshop participants with **Marlene Creates** in Windsor, October 1984.

Lupe Rodriguez: Painting

Thunder Bay National Exhibition Centre and Centre for
Indian Art
September 10–October 19, 1986

Bruce Elder: Film Screening

White Water Gallery, North Bay
October 8-9, 1986

Juan Geuer: Constructions

The Gallery and Library, Cambridge
November 3-30, 1986

Rae Johnson: Painting

Tom Thomson Memorial Art Gallery, Owen Sound
November 6-30, 1986



Judith Schwarz conducting workshop at the Art Gallery of Peterborough, June 1984.



Susan Schelle conducting seminar at Laurentian University Museum and Arts Centre, July 1984.

The "Artists with their Work" Program provides communities in Ontario with exhibitions of contemporary art by artists working in a variety of media. The program includes artists who approach their work in a more traditional manner, as well as those whose work is of an experimental or innovative nature. In conjunction with an exhibition which may remain on view for three to four weeks, the artist is available to visit the community. The artist can be available to lecture on his or her work, conduct workshops, or participate in related community activities from one to three days. The artist's workshops may concentrate on such areas as: techniques and approaches to painting, drawing, and sculpture; printing processes such as lithography, etching, and engraving; and conceptualization and development of film, photography, holography, video and/or performance projects.

Artists working in film, video, and projects and performance may be requested for an evening session, a day-long conference, or weekend workshop, without an accom-

panying exhibition. The artist will bring his or her film or videotape and may develop a project or performance designed specifically for the community in consultation with the host centre.

The extent and nature of the exhibition, as well as the artist's involvement, can be as limited or as extensive as the community's own interests and requirements. In most cases, such details are coordinated directly between the community and the artist with the Program Coordinator acting in an advisory capacity.

"Artists with their Work" may be used by art galleries, art clubs, libraries, and universities or colleges which have an exhibition space and make the entire program accessible to the general public. The program is also directed toward communities which do not usually have access to this type of exhibition/workshop situation and, for this reason, the program is not available to centres in the Metropolitan Toronto area.



Installation of **Reinhard Reitzenstein's** exhibition at the Station Gallery, Whitby, February 1984.

PARTICIPATING ARTISTS BY MEDIUM, 1985

The artists listed below are available depending upon previous commitments and upon consultation with the Program Coordinator. Please contact the "Artists with their Work" Office to discuss your program before approaching the artist. All requests should be accompanied by a completed Booking Form and mailed to the Art Gallery of Ontario Extension Services.

Program requests for the period of April 1985 to March 1986 should be submitted by January 1985.

Filmmaking

Martha Davis
Judith Doyle
Peter Dudar
Bruce Elder
Fast Wurms Films
Anna Gronau
Patrick Jenkins
Richard Kerr
Ross McLaren
Sandra Meigs
John Porter
Villem Teder

Painting and Drawing

Sandra Altwerger
Iain Baxter
Ron Benner
Arlene Berman
Therese Bolliger
John Brown

Brian Burnett
Barbara Caruso
Wendy Coad
Marc De Guerre
Andy Fabo
Oliver Girling
Sybil Goldstein
Alexandra Hall
Renée Van Halm
Dieter Hastenteufel
Janis Hoogstraten
Katja Jacobs
Nancy Johnson
Rae Johnson
Shelagh Keeley
Joan Krawczyk
Tonie Leshyk
Sandra Meigs
Diane Pugen
Malcolm Rains
Milly Ristvedt

Lupe Rodriguez
Judith Schwarz
Joanne Tod
Tony Wilson
Jan Winton
Lenni Workman

Photography

Shelagh Alexander
Isaac Applebaum
Linda Corbett
Marlene Creates
Jennifer Dickson
Alex Neumann
Reinhard Reitzenstein
Jayce Salloum
Pamela Williams

Printmaking

Sandra Altwerger
Alison Brannen
Moir Clark
Jennifer Dickson
Judy Gouin
Alexandra Hall
Diane Pugen
George Raab
Tony Wilson
Jan Winton

Projects and Performance

Elizabeth Chitty
Judith Doyle

Sculpture/Installation

Ron Benner
Tom Benner
Therese Bolliger
Robert Bowers
John Brown
Jane Buyers
David Clarkson
Marlene Creates
Stephen Cruise
Juan Geuer
Renée Van Halm
Dieter Hastenteufel
Spring Hurlbut
Clarissa Inglis
Tim Jocelyn
Tonie Leshyk
Dyan Marie
Robert McNealy
Malcolm Rains
Reinhard Reitzenstein
Susan Schelle
Judith Schwarz
Gail Swithenbank
Robert Wiens

Video

Elizabeth Chitty
Teri Chmilar
Nora Hutchinson
General Idea
Nancy Nicol
Kathleen Wiwcharuk

RESPONSIBILITIES

1. The Exhibiting Centre:

- (a) Inform the Program Coordinator of all arrangements and maintain this contact before, during, and at the conclusion of the exhibition.
- (b) Provide and pay for hotel/motel accommodation and living expenses of the artist while in the community (maximum of three days). If the honorarium exceeds the maximum offered, the difference must be met by the exhibiting centre.
- (c) Provide and pay for "All Risks" insurance on the artist's works "nail to nail" (from the lender of the work to the borrower and back to the lender), with an agreed value for each work. It is essential that the centre carry insurance to cover legal liability.
- (d) Pay for any costs for labour which may be required in loading and unloading the truck, or in installing or dismantling the exhibition.
- (e) Responsible for items forming the exhibition from the time the works are received by the exhibiting centre until it relinquishes control.
- (f) Responsible for securely rewrapping/crating works for their return shipment.
- (g) Provide suitable film or video screening facilities and a trained projectionist if a filmmaker or video artist has been requested.
- (h) Develop maximum interest and involvement within the community, undertake comprehensive publicity and pay for any costs involved (catalogue, invitations, publicity releases, advertisements, etc.).
- (i) Provide the Program Coordinator with slides of the installation of the exhibition and submit a follow-up report on the program including copies of all publicity material, photographs of workshops/lectures, newspaper articles, attendance estimates, etc.

Note: Charging registration fees for workshops is discouraged, but if necessary, such fees should only be used to cover additional related expenses. Information on individual artists is available from the "Artists with their Work" Catalogue and in biographical files maintained in the "Artists with their Work" Office.

2. Art Gallery of Ontario:

- (a) Responsible for initiating contact between the exhibiting centre and the artist and coordinating all aspects of the program.
- (b) Make arrangements and pay for transportation of the artist's works to and from the exhibiting centre (within Ontario).
- (c) Make arrangements and pay for artist's travel to and from the exhibiting centre.
- (d) Pay artist's honoraria for the exhibitions and workshops. The workshop honorarium is commensurate with the time spent at the exhibiting centre.
- (e) Pay for film or video rentals if required. The rental fee must be discussed with the Program Coordinator and approved in advance.
- (f) The Art Gallery of Ontario will be held harmless from all claims and expenses arising from damage that may occur to the work loaned. The insurance is undertaken by the exhibiting centre.

3. Artist:

- (a) Lend works as requested for a period of three to four weeks. The exhibition dates are to be agreed upon with the exhibiting centre. A fully detailed list of the contents of the exhibition (including insurance evaluations) must be forwarded to the Program Coordinator no later than three months in advance of the exhibition opening.
- (b) Be present in the community on the specified workshop dates and finalize all details regarding workshops directly with the exhibiting centre.
- (c) Communicate all program plans and changes to plans to the Program Coordinator.
- (d) Responsible for wrapping works securely for shipment.
- (e) Submit a written report or comments following the exhibition and forward invoices to the Art Gallery of Ontario.

"ARTISTS WITH THEIR WORK"

UPCOMING "ARTISTS WITH THEIR WORK" PROGRAMS, 1985

Judith Schwarz: Installation

Forest City Gallery, London, Ontario
January 1-22, 1985

Miho Sawada: Installation

Forest City Gallery, London, Ontario
January 1-22, 1985

Brian Kipping: Painting

Hennepin Art Gallery, Welland
January 4-26, 1985

Lenni Workman: Painting

Belleville Public Library Gallery
January 7-31, 1985

Fringe Research: Holography

McIntosh Gallery, London, Ontario
January 9-27, 1985

Teri Chmilar: Video Screening

Kingston Artists' Association
February 5-6, 1985

Judith Doyle: Film Screening

Kitchener/Waterloo Art Gallery
February 6, 1985

Nancy Nicol: Video Screening

Kingston Artists' Association
February 7-8, 1985

Reinhard Reitzenstein: Installation

Art Gallery of Brant, Brantford
February 7-March 2, 1985

Sandra Meigs: Installation

Laurentian University Museum and Arts Centre, Sudbury
February 13-March 10, 1985

Judy Gouin: Graphics

The Temiskaming Art Gallery, Haileybury
February 25-March 25, 1985

Jennifer Dickson: Graphics

Hennepin Art Gallery, Welland
March 1-23, 1985

John Porter: Film Screening

Forest City Gallery, London, Ontario
March 5-6, 1985

Rae Johnson: Painting

Art Gallery of Algoma, Sault Ste. Marie
March 7-April 7, 1985

Rick Hancox: Film Screening

Thunder Bay National Exhibition Centre and Centre for Indian Art
March 15-17, 1985

Anna Gronau: Film Screening

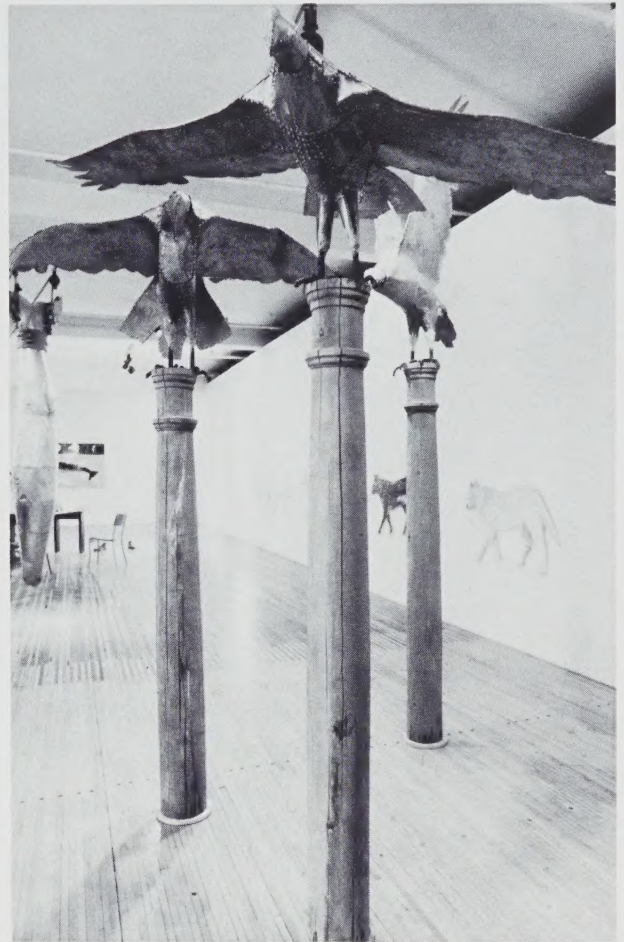
Kitchener/Waterloo Art Gallery
March 20, 1985

Joan Krawczyk: Painting

Whitby Arts Inc., The Station Gallery
March 30-April 21, 1985

Peter Dudar: Film Screening

the Gallery/Stratford
April 7, 1985



Installation view of **Tom Benner's** exhibition at the White Water Gallery, North Bay, August 1984.

Sandra Meigs: Film Screening

the Gallery/Stratford
April 21, 1985

Fast Wurms Films: Film Screening

the Gallery/Stratford
May 5, 1985

Tim Jocelyn: Installation

Burlington Cultural Centre
May 10-June 23, 1985

Miho Sawada: Installation

Burlington Cultural Centre
May 10-June 23, 1985

Mark Gomes: Installation

Art Gallery of Algoma, Sault Ste. Marie
August 15-September 15, 1985

Milly Ristvedt: Painting

Thunder Bay National Exhibition Centre and Centre for Indian Art
August 28-September 22, 1985

Jan Winton: Graphics

Thunder Bay National Exhibition Centre and Centre for Indian Art
September 25-October 20, 1985

"ARTISTS WITH THEIR WORK"

Shelagh Keeley: Painting and Drawing

Gairloch Gallery, Oakville
October 12–November 10, 1985

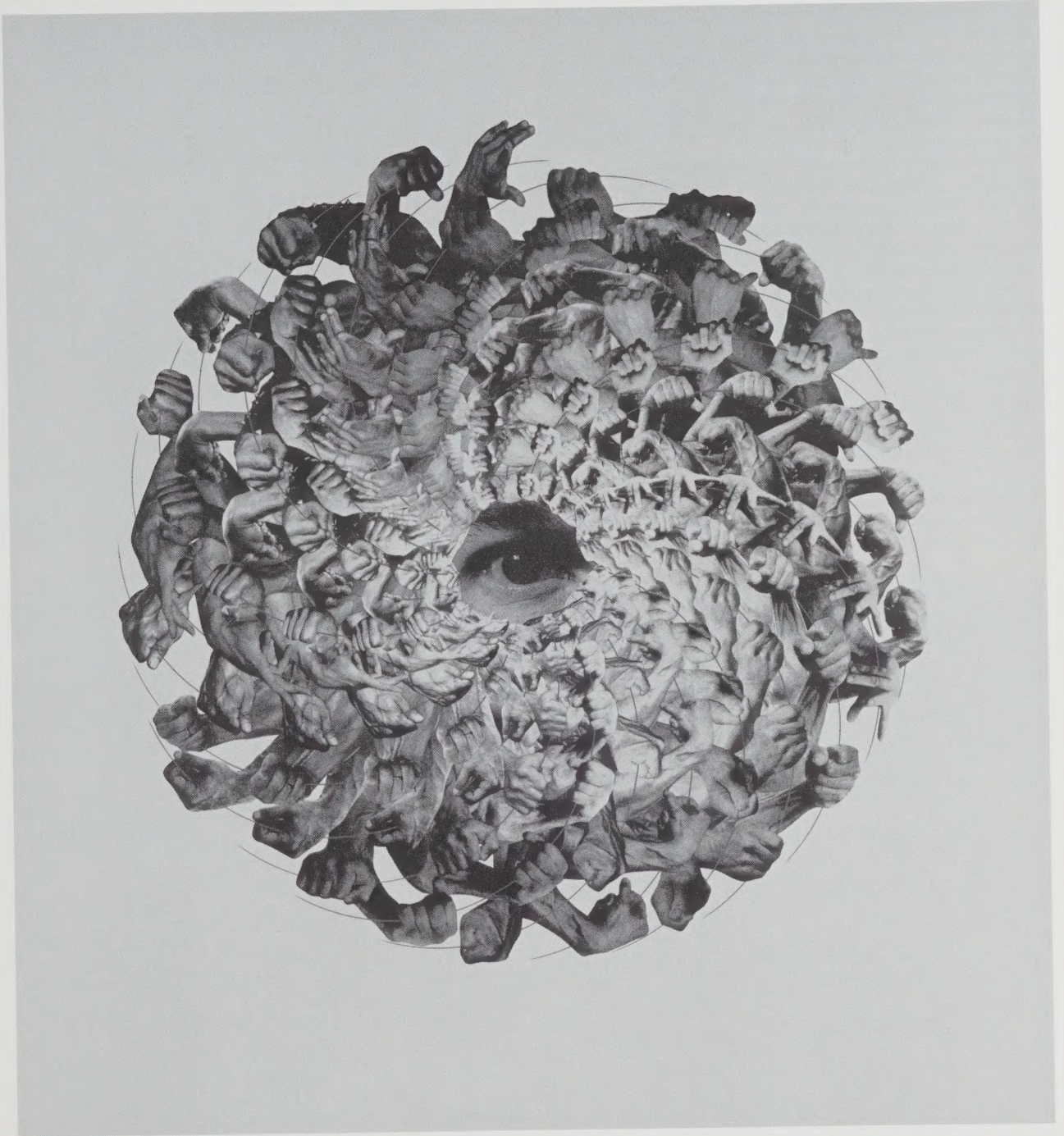
Renée Van Halm: Installation

Art Gallery of Algoma, Sault Ste. Marie
November 7–December 8, 1985

Brian Burnett: Painting

Whitby Arts Inc., The Station Gallery
November 2–24, 1985

Contact



John Massey (Canadian, b. 1950). *Compound Eye*, 1988-89; photo lithograph, 76.0 x 66.0 cm. Art Gallery of Ontario, Gift of the Peggy Lownsbrough Fund, 1989.

CONTACT - GENERAL INFORMATION

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Organized for **provincial circulation** by the Art Gallery of Ontario.

Fee: \$100 (includes 100 illustrated brochures)

Dates available for circulation: September 1991–August 1992

Security: Full gallery electronic alarm system; in view of an attendant during open hours; secure night locks on all doors and windows; safety tabs affixed to small works must be screwed to the wall; additional security measures as recommended by the AGO.

Lighting: No daylight; incandescent, and/or fluorescent lights fitted with ultraviolet filters to achieve a maximum of 50 lux for works on paper; 150 lux for paintings. (Filters are available for loan through Extension Services; however, you are encouraged to purchase filters for future use.)

Temperature and Humidity: Minimum fluctuations



Charles Macnamara (Canadian, 1870-1944), *Sunlight*, 1911; H  chheimer gum print, 19.5 x 14.5 cm. Collection, Estate of Jean Cunningham.



M.O. Hammond (Canadian, 1876-1934), *Mrs. Lillias Torrance Newton* (painter, 1896-1980), 1930; chloro-bromide print, 34.0 x 24.6 cm. Art Gallery of Ontario, Gift of Mr. Skip Gillham, Vineland, Ontario, 1985.

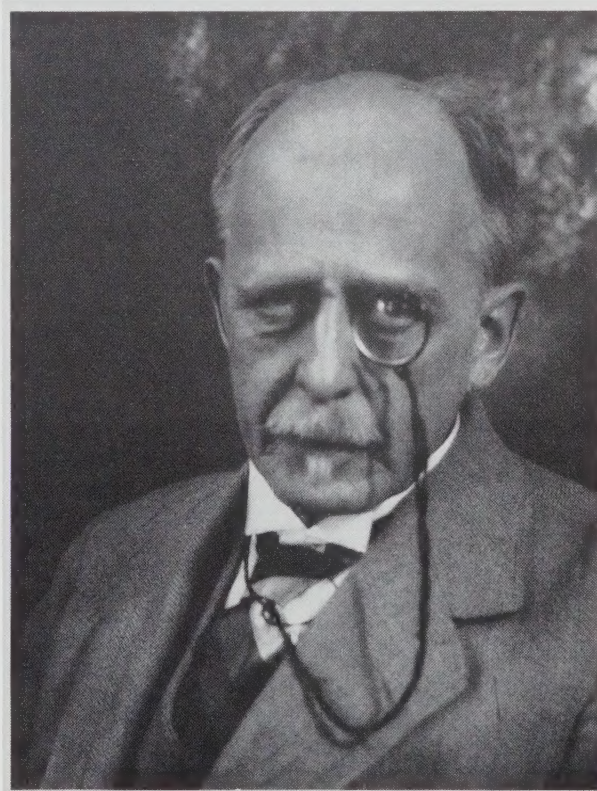
CHARLES MACNAMARA AND M.O. HAMMOND: PICTORIAL EXPRESSIONS IN LANDSCAPE AND PORTRAIT

Charles Macnamara (1870-1944) of Arnprior, Ontario, and M.O. Hammond (1876-1934) of Toronto were two photography enthusiasts who identified with the ideals of the pictorial movement during its early years. Both made photographic images that embodied personal expressive qualities and that aspired to advance pictorial photography in Canada to the level of fine art.

Charles Macnamara, a devout naturalist by avocation, wrote prolifically on photographic techniques in *British Journal of Photography* and *The Amateur Photographer* and *Photographic News*. A wide variety of subjects appealed to Macnamara, but his most artistic efforts went into his landscape studies of pastures, woodlands and cedar swamps around Arnprior and Marshall's Bay and the shores of the Ottawa River. Macnamara became a master of the gum-bichromate process by which he captured various impressions, often textured in dark colours, that transformed the landscape. Evoking no precise location or real time, his images suggest another realm of reality. Such synthesis in approach conveyed feelings of mystery and ambiguity, thereby calling into doubt the authority of the objectivity of the perceived world. His work was highly praised in Canada and achieved acceptance by the 1913 London Salon.

The strength of M.O. Hammond's photography is seen in his portrait studies of celebrated Canadians in the arts and sciences, including Lillias Torrance Newton, Frances-Anne Johnston, Elizabeth Wyn Wood, G.A. Reid, Horatio Walker, Eric Brown, Bliss Carman and many others. Many of Hammond's portraits were imbued with a sense of heightened quality characteristic of pictorialism that emphasized the presence of persona, rather than direct character analysis. Hammond, a distinguished Toronto journalist, held a number of editorial positions with the *Globe*. A memorial exhibition of his work was held at the Art Gallery of Toronto (now Ontario) in 1935.

Pictorialism's basic philosophy, its aim of transcending the literal through the evocation of beauty, repudiated images that served as mere aids to memory or valued machine-like perfection. Furthermore, the popularity of the push-button Kodak camera, introduced in 1888, was seen by the pictorialists as an impediment to the exploration of the medium's artistic potential. By the turn of the century many European and American photographers shared the belief that photographs could provide aesthetic pleasure by disassociating their work from applied or mechanical photography. Pictorialists saw themselves as artists who practised their art with nothing less than an unfettered imagination. Favouring painterly techniques and the concepts of various art movements, such as Impressionism and Symbolism, they placed value on the print as the work of art. The artistically realized print gained primacy in the salons and in the



M.O. Hammond (Canadian 1876-1934), *James Blomfield* (painter and designer, 1872-1951), 1931; chloro-bromide print, 32.1 x 25.8 cm. Art Gallery of Ontario, Gift of Mr. Skip Gillman, Vineland, Ontario, 1985.

forums discussing pictorial photography. The negative remained the conceptual link to the subject as it was in nature and became the focus of the complicated debate over the nature of photography.

Pictorialism reached its zenith with the Photo-Secession exhibition organized by Stieglitz for the Albright Art Gallery in Buffalo in 1910. After World War I, the emerging, powerful new industrialization and the new aesthetic introduced new themes into photography resulting in the direct expression of purism or straight photography, the return to the primacy of the negative.

While demystification of the manipulated print signalled an end to an era of rarified techniques and processes, participants in the pictorial movement such as Macnamara and Hammond articulated in their time a new photographic language and established new standards.

Curated by Maia Sutnik, Coordinator, Photographic Services.

Space: 30 framed works, 2–3 didactic panels; approximately 21 running metres (70 running ft.)

Lighting: Maximum of 50 lux for works on paper

Itinerary at time of printing:

Aurora Public Library

November 4–29, 1991

Deep River Public Library

May, 1992

W.K.P. Kennedy Gallery, North Bay

July 16–August 15, 1992

JOHN MASSEY – PRINTS

For the past few years, the Toronto artist John Massey, known for his installation pieces, has been focusing on printmaking. The technological possibilities of this medium lend themselves particularly well to Massey's intricate manipulations of images. All these prints characteristically incorporate the photographic image.



John Massey (Canadian b. 1950), *Black Eye*, 1988-89; photo lithograph and silkscreen, 66.0 x 71.0 cm. Art Gallery of Ontario, Gift from the Peggy Lownsbrough Fund, 1989.

This exhibition brings together a series of prints by Massey that are part of the Art Gallery of Ontario's permanent collection. These works feature parts of the artist's body, such as arms, hands or eyes, on which are superimposed another image, or more frequently an assemblage of cut-out motifs. These photographic inscriptions exemplify a process of registering imagery. In each print the body forms a visual structure of what is within and without it and forms a juncture between an external reality and an individual experience.

Through his juxtaposition of imagery and the fragmented insertions of his body, Massey incites the viewer to examine "how we realize or fail to realize the world around us."

Curated by Michèle Thériault, Assistant Curator, Contemporary Canadian Art.

Space: 6–7 framed works, 1 lead panel; approximately 15.2 running metres (50 running ft.)

Lighting: Maximum of 50 lux for works on paper

Itinerary at time of printing:

Inverarden Regency Cottage Museum, Cornwall
September 1–30, 1991

Deep River Public Library
October–November, 1991

W.K.P. Kennedy Gallery, North Bay
March 5–April 4, 1992

THE LYRICAL VISION OF EMIL CARLSEN

During Emil Carlsen's lifetime, American critics regarded him as one of their greatest still-life painters. His paintings are owned by many American museums and retrospectives of his work have been organized in the U.S. every decade since his death. The Art Gallery of Ontario has a small but very fine selection of his work, largely due to a bequest of the Toronto collector Gerald Larkin, who took an interest in late 19th- and early 20th-century American painting. The purpose of this exhibition is to bring these hitherto unexhibited works to the attention of the public, to examine each one as it relates to Carlsen's oeuvre and to consider how each manifests certain artistic movements of his era: the aesthetic conceit of art for art's sake, the American and European fascination for *Japonisme*, and American artists' interpretations of Impressionism and their variations of it, namely Intimism and Tonalism.

Carlsen was born in Copenhagen in 1853. He studied architecture at the Danish Royal Academy and began painting under the instruction of his cousin and his mother before emigrating to Chicago in 1872. From 1874 to 1891 he painted and taught in Boston and San Francisco, with extended visits to Europe. He eventually settled in New York City, where he established a strong reputation as a painter and teacher. In 1906 he was elected to both the National Academy of Design and the National Institute of Arts and Letters in New York City. He subsequently won many awards, and his work gained the respect of critics and painters and the patronage of private collectors and museums.

Carlsen's preferred genre was the still life. While in Paris in 1875, and again from 1884 to 1886, he stud-

ied the work of the great French painter Jean Sim[on] Chardin (1699–1779), whose still lifes were then enjoying a popular revival. In 1869 the Louvre had acquired 20 of Chardin's paintings from the collection of the La Caze family, and Carlsen would have known them. Carlsen repeatedly acknowledged the influence of the French master on his work, his most succinct tribute being expressed in a letter written to a student in 1930: "Chardin tells the whole story." It is interesting to note that French 19th-century critical descriptions of Chardin are consistent with the 20th-century American view of Carlsen. In an 1874 *Gazette des Beaux-Arts* article, Paul Mantz wrote, "Chardin was the sober mind of those demented times. An honest spirit!" In 1919, the American critic Eliot Clark characterized Carlsen in a similar fashion: "Emil Carlsen is serene and tranquil. Studying somewhat apart from the general current of contemporary art, he has expressed in his work his own temperament. His art is static, not dynamic." Carlsen's still-life paintings are about collecting. They document the collecting trends and interests of Americans in the "gilded age," but they do so humbly and quietly, with a dignity and serenity we may trace to Chardin.

Carlsen was also an accomplished landscape and seascape painter. He learned to paint the sea in Denmark, and he won some of his most important awards in America for his seascapes. In this exhibition, *The Shoals*, c. 1915, illustrates his fascination with the sea and sky. As in his still lifes, Carlsen conveys a quiet lyricism and a luminosity by means of a painstakingly and skillfully rendered surface.

This exhibition, which includes paintings by some of Carlsen's contemporaries, allows us to become acquainted with his works in the context of the artistic trends of his day. As well, it provides an opportunity to assess the critical acclaim he received during his lifetime.

Curated by Nancy Minty, Assistant Curator, European Painting and Sculpture.

Space: 10 framed works, 1 lead panel; approximately 15.2 running metres (50 running ft.)

Lighting: Maximum of 50 lux for works on paper, maximum of 150 lux for paintings

NOTE: Only 35 catalogues will be included with this exhibition as the format has been expanded to support extended research.

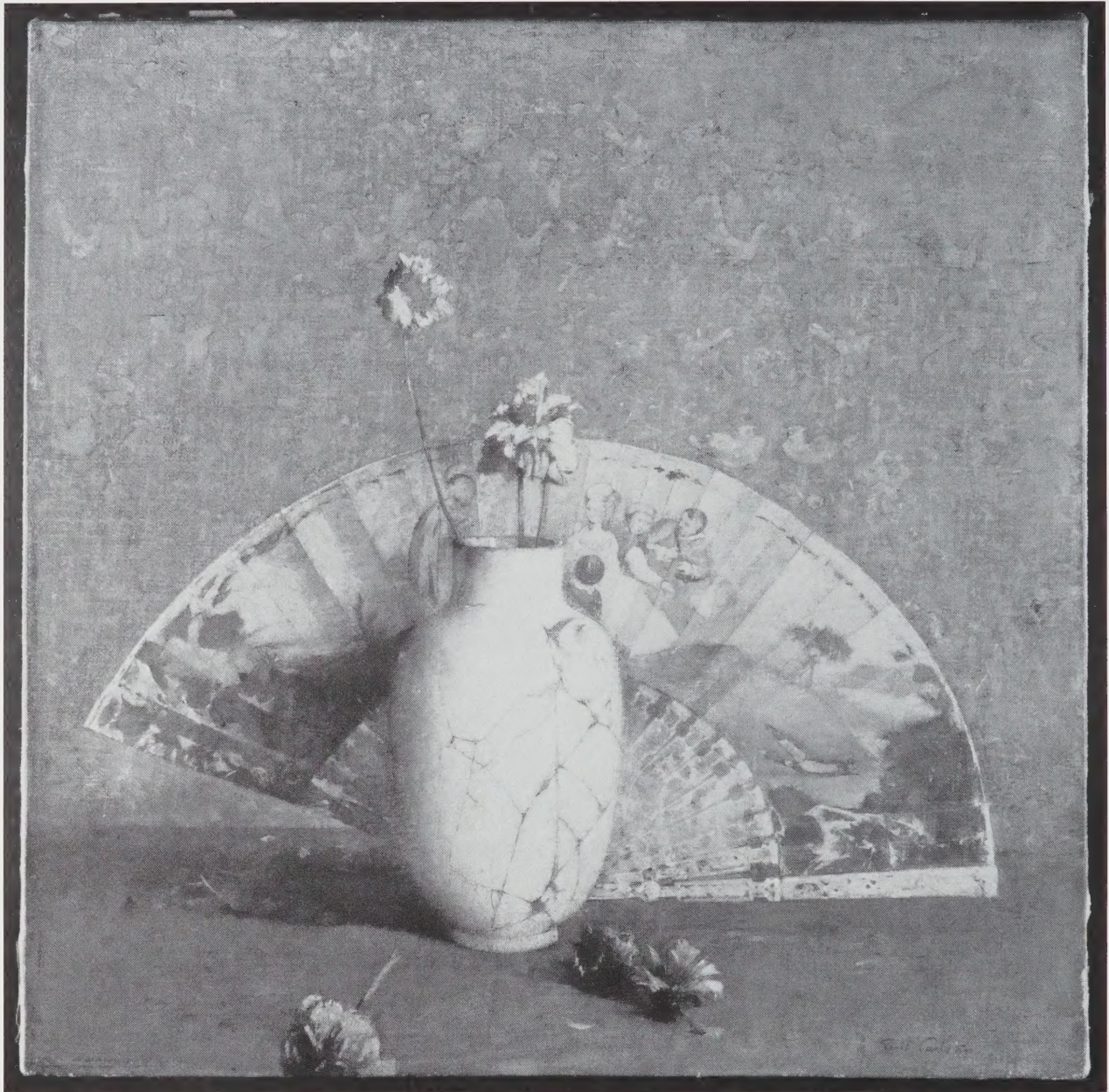
Itinerary at time of printing:

W.K.P. Kennedy Gallery, North Bay
September 19–October 19, 1991

Timmins Museum: National Exhibition Centre
South Porcupine
December 13, 1991–January 3, 1992

The Lindsay Gallery
March 20–April 20, 1992

Whitby Arts Inc., The Station Gallery
May 30–June 28, 1992



Emil Carlsen (American, 1853-1932), *The Fan*, no date; oil on canvas, 45.7 x 46.1 cm. Art Gallery of Ontario, Bequest of Gerald R. Larkin, 1961.



Art Gallery of Northumberland, Cobourg, Ontario

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Fee: \$85 (includes 100 brochures)

Dates available for circulation: September 1990–August 1991

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Lighting: No daylight; incandescent and/or fluorescent lights fitted with ultraviolet filters to achieve a maximum of 50 lux for works on paper; 150 lux for paintings. (Filters are available for loan through Extension Services. However, you are encouraged to purchase filters for future use.)

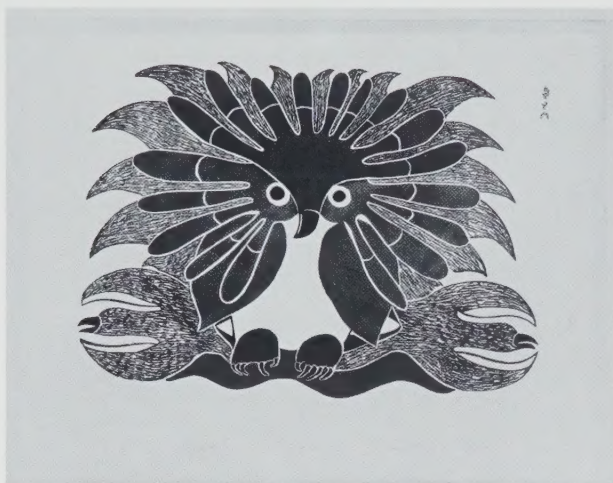
Temperature and Humidity: Minimum fluctuations



Inverarden Regency Cottage Museum, Cornwall, Ontario



Whitby Arts Incorporated, The Station Gallery, Whitby, Ontario



Kenojuak Ashevak (Canadian: Inuit, b. 1927), *Night Hunter*, 1969; stonecut, 61.8 x 83.5 cm. Art Gallery of Ontario. Gift of the Klammer Family, 1978.

FLIGHTS OF FANCY – KENOJUAK ASHEVAK, LUCY QINNUAYUAK, PITALOOSIE SAILA

The wildlife that inhabits the Arctic's broad expanse has long been a favoured subject for Inuit artists, with the bird proving to be an enduring and endearing theme. Most northern artists have at some time depicted these feathered denizens in bone, ivory, antler and stone, but it has been in the graphic medium especially that bird portrayal has taken flight, literally catching one's fancy. Of the several Inuit communities now associated with printmaking endeavours, it is Cape Dorset, the first community to produce prints, in 1958, that stands out by the number and variety of its interpretations of birds. This is not surprising, for Cape Dorset has long been noted for art that exhibits a predilection for the exaggerated, the demonstrative and the fanciful, all of which render the bird a most apt vehicle.

The three artists featured in this exhibition, Kenojuak Ashevak, Lucy Qinnuayuak and Pitaloosie Saila, appear to have focused extensively on the bird because the physical features and character traits of the bird lend it to freely inventive works. Curvilinear lines, flowing shapes and arbitrary distortions are utilized in the creation of bold and elaborate designs. Within a general tendency toward flamboyance can be found humour and drama, the monumental and the whimsical.

Kenojuak is one of Canada's best-known artists. More than 160 of her bold and colourful drawings have been translated into prints, such as *Night Hunter*, which exhibits her tendency toward abstraction. The result is a stylized image reflecting the artist's concern with the resolution of formal considerations rather than with illustration, even though a sense of purpose and drama is evidenced through foliage transmuted into captured prey. In *Spring Birds*, Pitaloosie takes similar liberties with her subject matter, transforming wings and feathers into curvilinear formal devices that bind the elements together while generating a sense of motion consistent with the notion of spring as a time of joy and renewal. For many northern artists, the bird's plumage occasions highly patterned and brightly

coloured designs. This is evident in Lucy's *Tulukara* (bird), in which the feathers have been reduced to a series of concentric circles. Like so much Inuit art, Lucy's direct and delightful work has a decidedly humorous edge.

The stonecuts in this exhibition were produced in Cape Dorset between 1962 and 1977. All the works are from the permanent collection of the Art Gallery of Ontario, gift of the Klammer family, 1978.

Curated by Norman Zepp, curator of Inuit art.

Space: Approximately 12 works of art, 1 lead panel, 3 information panels; approximately 20 r. metres (65 r. ft.)

Lighting: Maximum of 50 lux for works on paper.

Itinerary at time of printing:

Art Gallery of Ontario
Toronto, Ontario
September 23–November 19, 1989

Inverarden Regency Cottage Museum
Cornwall, Ontario
October 5–November 5, 1990

Chatham Cultural Centre Gallery
Chatham, Ontario
December 14–January 13, 1991

Aurora Public Library
Aurora, Ontario
February 5–28, 1991

Belleville Public Library Gallery
Belleville, Ontario
April 1–27, 1991

Whitby Arts Inc.
The Station Gallery, Whitby, Ontario
June 1–30, 1991

Timmins Museum: National Exhibition Centre
South Porcupine, Ontario
August 1–September 1, 1991



Pitaloosie Saila (Canadian: Inuit, b. 1942), *Spring Birds*, 1971; stonecut, 30.7 x 46.1 cm. Art Gallery of Ontario. Gift of the Klammer Family, 1978.

SMS: A COLLECTION OF ORIGINAL MULTIPLES

Published in 1968 by The Letter Edged in Black Press, SMS is a collection of 73 original multiples presented in six portfolios. It is one of those extremely rare endeavours that permanently capture a time of extraordinarily innovative artistic achievement with vision, integrity, spirit and brilliance. Conceived by American Surrealist William Copley, the project was carried out over the course of a year in an Upper West Side loft in New York City. Due in some part to a perpetually replenished buffet, an open bar and a pay phone with a cigar box filled with dimes, Copley's third-floor loft became a haven for both accomplished and aspiring artists. They were invited to contribute to the project with a work to be realized in multiple format without regard for the cost of production and irrespective of any barriers of media, to be included in a portfolio sent by mail directly to subscribers without passing through the gallery/museum system. This last condition was based on the faith that an audience put in immediate contact with art would have a direct and therefore powerful experience. Sending art through the mail was intended to overcome the mystique of art history and bridge the separation between art and ordinary life.

SMS exudes the artistic impulses of its day, its scatological humour, its sardonic wit and, above all, its faith in the unity of art and life.

Conceived by William Copley. The SMS portfolios are from the collection of the Art Gallery of Ontario, gift of the Trier-Fodor Foundation, 1989.

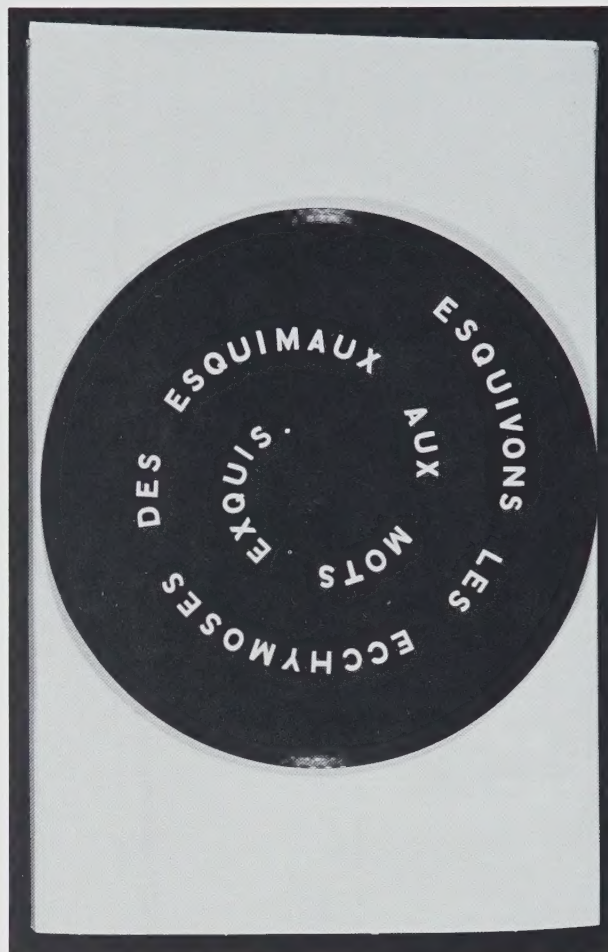
Space: Approximately 74 works of art, predominantly in frames, 1 lead panel; approximately 24.4 r. metres (80 r. ft.), double and triple hung. Note: Please allow for an extended installation/dismantling period because of the number of works.

Lighting: Maximum of 50 lux for works on paper.

Itinerary at time of printing:

Inverarden Regency Cottage Museum
Cornwall, Ontario
September 1–October 1, 1990

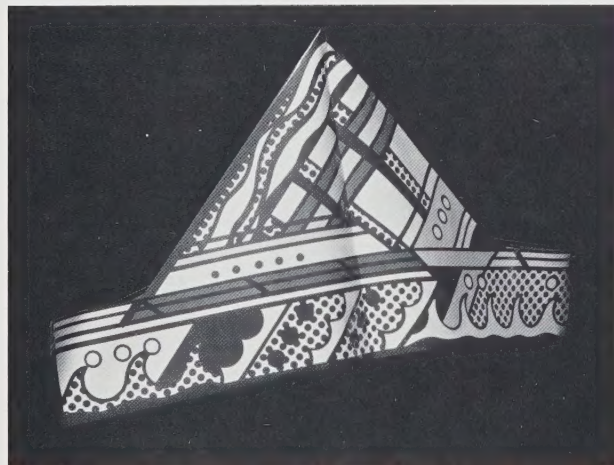
Temiskaming Art Gallery
Haileybury, Ontario
January 28–February 23, 1991



Marcel Duchamp (French, 1887–1968), *Recording of "Contrepetrie,"* 1968; record attached to cover of portfolio, 17.0 cm diameter. Art Gallery of Ontario. Gift of the Trier-Fodor Foundation, 1989.



Yoko Ono (American, b. 1933), *Mend Piece for John,* 1968; box containing materials and instructions for repairing a broken cup with "this glue and this poem in three stanzas dedicated to John," 15.5 x 15.5 cm. Art Gallery of Ontario. Gift of the Trier-Fodor Foundation, 1989.



Roy Lichtenstein (American, b. 1923), *Folded Hat,* 1968; vinyl sheet silk-screened in red, yellow, blue and white, 17.5 x 18.0 cm. Art Gallery of Ontario. Gift of the Trier-Fodor Foundation, 1989.



Edward Coley Burne-Jones (British, 1833–1898), *King Sigurd*, 1862; wood engraving, 15.2 x 11.4 cm (imp.). E. P. Taylor Reference Library, Art Gallery of Ontario. Gift of Alan Garrow, 1954.



Walter Crane (British, 1845–1915), *The Flight of Esther*, 1868; wood engraving, 13.3 x 14.5 cm (imp.). E. P. Taylor Reference Library, Art Gallery of Ontario. Gift of Alan Garrow, 1954.

VICTORIAN MAGAZINE ILLUSTRATIONS: SELECTED WOOD ENGRAVINGS FROM THE GARROW COLLECTION

Due to a demand for popular fictional literature and poetry in mid-19th-century Victorian England, inexpensive publications appeared, thus bringing into prominence the illustrated magazine. To enhance subjects that were often topical, as well as literary, illustrations were sought from some of the major artists of the period. That their work was considered of central importance to the publishing enterprise is clear from the sheer volume of the thousands of wood engravings produced. The period 1855–1875, referred to as the "sixties," was a high point in English graphic illustration, when the quality of artistic work submitted to the more than forty periodicals (which were published weekly or monthly) was often of greater merit than the religious and melodramatic literature illustrated.

The works in the present exhibition are a small selection of Victorian wood engravings from the vast collection of Alan Garrow. In 1954 he donated more than 200 volumes and several thousand illustrations to the Art Gallery of Ontario. This collection was formed between the two world wars, when Mr. Garrow scoured secondhand bookshops in Toronto and attended auction sales. Victorian book illustrations were not then considered highly collectible. Indeed, the relatively recent re-evaluation of the pre-Raphaelite artists and their circle, as well as the artists of the Royal Academy, underscores the importance of the Garrow collection as

a record of these artists' contributions to magazine illustration.

The publication of wood engravings tended to be a collaborative enterprise between the artist, author, engraver and publisher. The artist either submitted to the engraver a design actually drawn on the wooden block or contributed a drawing that was then transferred to the block by tracing line by line. Since the drawing was destroyed in the tracing process, the original sketch by the artist no longer existed after the translation of the design to the block. The wood engraver would then faithfully engrave in facsimile, without interpretation, the design provided by the artist.

This exhibition includes wood engravings for periodicals such as *The Cornhill Magazine*, *Good Words*, *Once a Week* and *The Leisure Hour* by artists including Edward Burne-Jones, William Holman Hunt, John Everett Millais, Frederick Sandys, Frederic Lord Leighton and Simeon Solomon. Their illustrations are splendid examples of social history. As Alan Garrow has written:

...we find in the pages of these publications not only scores of superb imaginative drawings, but also a record of the manners and modes, the daily round, the homely scenes of the day on an artistic plane that has not been surpassed by any period, before or since.

Curated by Michael Parke-Taylor, assistant curator, prints and drawings.

Space: Approximately 15 framed works (28 wood engravings), 1 lead panel; approximately 18.2 r. metres (60 r. ft.)

Lighting: Maximum of 50 lux for works on paper.

Itinerary at time of printing:

Aurora Public Library
Aurora, Ontario
November 6–30, 1990

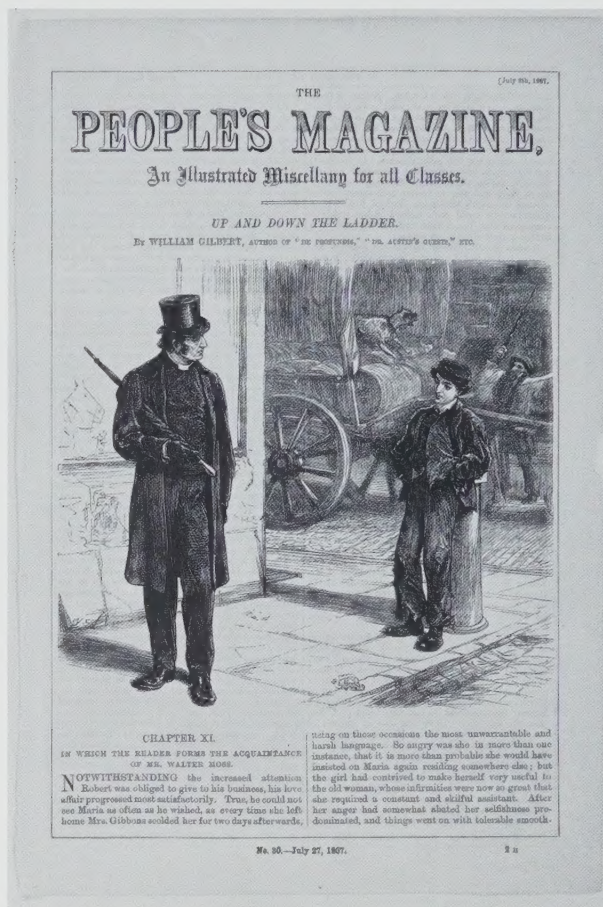
Belleville Public Library Gallery
Belleville, Ontario
January 1–31, 1991

Timmins Museum: National Exhibition Centre
South Porcupine, Ontario
March 1–25, 1991

Temiskaming Art Gallery
Haileybury, Ontario
April 8–May 4, 1991

Durham Art Gallery
Durham, Ontario
June 6–July 4, 1991

Woodstock Public Art Gallery
Woodstock, Ontario
July 25–August 24, 1991



Anonymous (British), Magazine cover, *The People's Magazine*, July 6, 1867; wood engraving, 26.7 x 18.2 cm (sheet). E. P. Taylor Reference Library, Art Gallery of Ontario. Gift of Alan Garrow, 1954.



Edward Coley Burne-Jones (British, 1833–1898), *Summer Snow*, 1862; wood engraving, 14.5 x 10.7 cm (imp.). E. P. Taylor Reference Library, Art Gallery of Ontario. Gift of Alan Garrow, 1954.

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Organized for **provincial circulation** by the Art Gallery of Ontario.

Fee: \$85 (includes 75 brochures)

Dates available for circulation: September 1989–August 1990

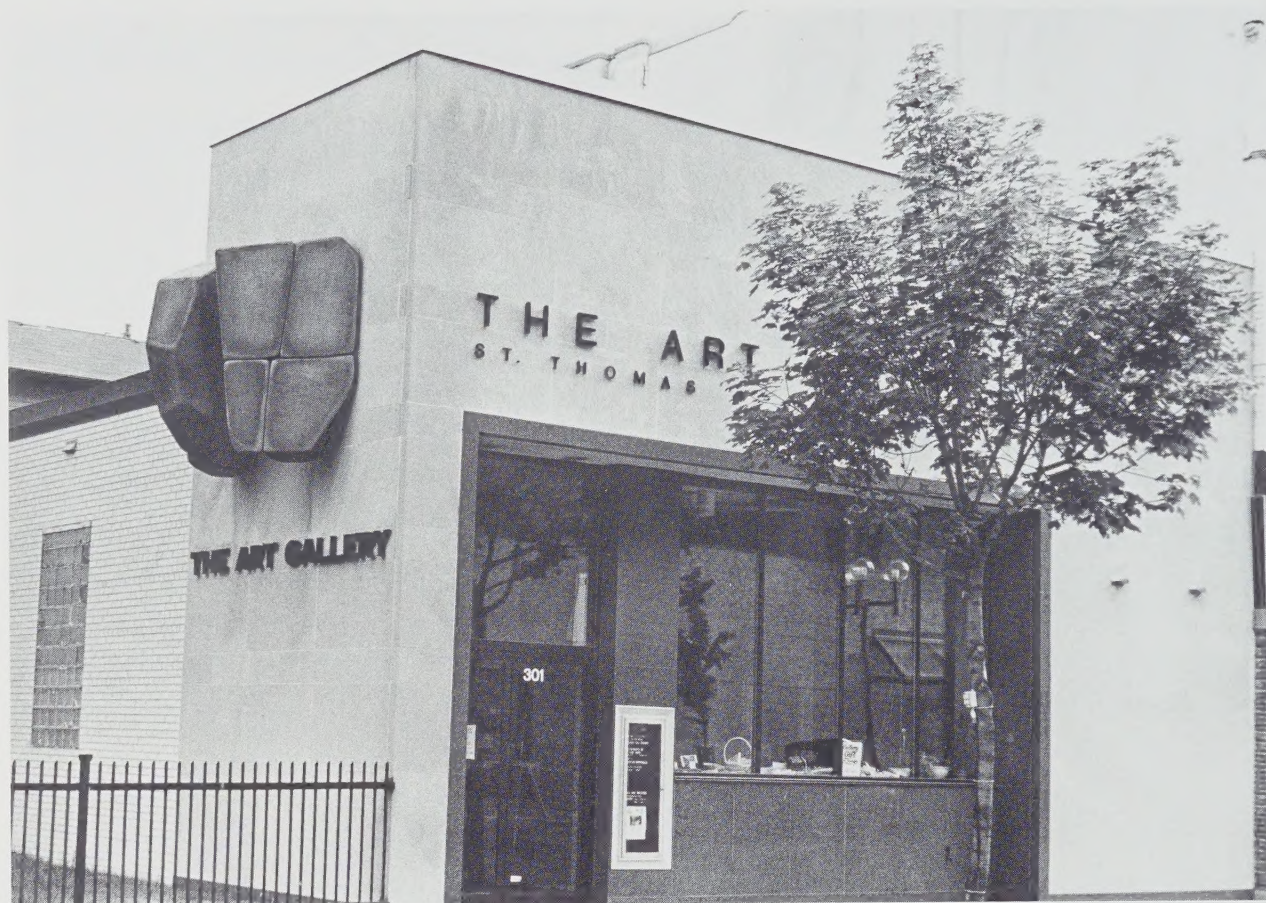
Security: Periodic patrols by a responsible staff member; secure night locks on all doors and windows; safety tabs affixed to small works must be screwed to the wall; additional security measures as recommended by the AGO.

Lighting: No daylight; incandescent, and/or fluorescent lights fitted with ultraviolet filters to achieve a maximum of 50 lux for works on paper; 150 lux for paintings. (Filters are available for loan through Extension Services. However, you are encouraged to purchase filters for future use.)

Temperature and Humidity: Minimum fluctuations



Whitby Arts Incorporated, The Station Gallery, Whitby, Ontario.



The Art Gallery St. Thomas-Elgin, St. Thomas, Ontario.



Inverarden Regency Cottage Museum, Cornwall, Ontario.



Pablo Picasso (Spanish, 1881-1973), *Nature morte au citron vert, aux deux poissons et aux deux murenes* (Still life with green lemon, two fish and two marine eel). Facsimile: collotype, 1960, 50.0 x 65.0 cm. After original: oil, conté crayon, and charcoal on wove paper, 51.0 x 66.0 cm. Collection Musée Picasso/ Château Grimaldi, Antibes. Art Gallery of Ontario. Gift of Walter Carsen, 1987.

PICASSO: FAUNES ET FLORE D'ANTIBES

Following the horrors of World War II, Picasso sought peace of mind in the South of France. Through his association with the Director of the Musée Grimaldi which is located in the ancient château at Antibes, Picasso was invited to set up a studio on the premises. Between August and September 1946, he created a delightful series of paintings depicting two preoccupations: flute-playing fauns, and still lifes of the 'fruits' of the sea captured by local fishermen. And so with his characteristic wit, he turned the flora and fauna of the region into a literal production of the *Faunes et flore d'Antibes*.

The paintings that Picasso produced during this period are imbued with a mediterranean spirit that conjures up imagery from a mythological past. The fauns are symbols of his new frame of mind and identification with Bacchic elements from an ancient Golden Age. Indeed these playful creatures with their double flutes personified his feelings of *joie de vivre* – a title he used for the major painting that resulted from the series of pictures in this portfolio.

Picasso was euphoric in mind and exuberant in body

after the oppression of the war. This is reflected in his choice of cheerful, bright colours in keeping with subjects associated with a hedonistic existence. Nonetheless Picasso's work at this time remained intellectually rigorous. *Tête de faune gris* (Head of a Grey Faun) is a complex arrangement of line and colour emerging from a cubist vocabulary of forms that Picasso had established earlier in his career. Likewise the still life *Nature morte aux trois citrons, au compotier de raisins et à la bouteille* (Still Life with three lemons, bowl of grapes and a bottle) is sophisticated in colour choice and formal harmonies.

In 1959, the artist was approached by the dealer and publisher Pierre-André Weill who proposed a facsimile portfolio after eleven paintings from the Antibes period. In collaboration with the Parisian printer Daniel Jacomet, Picasso corrected the proofs and signed *bon à tirer* for the production of high quality collotypes made after the original paintings in the collection of the Musée Grimaldi. While it should be emphasized that the works in this exhibition are reproductions, the collotype method is the most accurate and beautiful form of photo-mechanical reproduction to date. As the printing of

collotype plates is an exacting and expensive undertaking, only a limited number of copies can be produced. The *Faunes et flore d'Antibes* portfolio exists in a total limited edition of 350. To accompany these works, Picasso created a lithographic frontispiece (this portfolio includes the collotype version) which he signed and dated 30.9.59. The portfolio was published with a preface by Jaime Sabartès in 1960 by Editions Pont des Arts, Paris and in the United States by the New York Graphic Society.

No doubt this series of works from Antibes held great personal appeal for Picasso as he reviewed his career in 1959. Created during one of the happiest moments of his life, the *Faunes et flore d'Antibes* communicates the lighter side of the indomitable spirit that has marked Picasso's artistic genius during this century.

The collotype prints are from the Permanent Collection of the Art Gallery of Ontario, gift of Walter Carsen, 1987.

Curated by Michael Parke-Taylor, assistant curator, prints and drawings.

Space: 12 collotypes, 1 lead panel; approximately 18.2 r. metres (60 r. ft.)

Lighting: Maximum 50 lux for works on paper

Itinerary at time of printing:

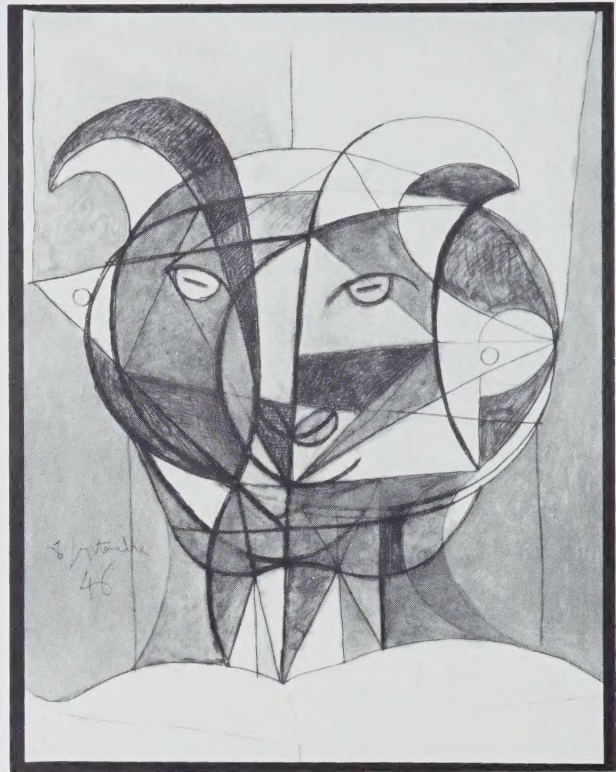
Inverarden Regency Cottage Museum, Cornwall
September 1-30, 1989

Aurora Public Library
November 1-29, 1989

Belleville Public Library Gallery
February 1-28, 1990

Sarnia Public Library and Art Gallery
March 30–April 30, 1990

Whitby Arts Inc., The Station Gallery
November 3-25, 1990



Pablo Picasso (Spanish, 1881-1973), *Tête de faune Gris* (Head of a Grey Faun) 1946; facsimile: collotype, 1960, 65.0 x 50.0 cm. After original: oil and conté crayon on wove paper, 66.0 x 51.0 cm. Collection Musée Picasso/Chateau Grimaldi, Antibes. Art Gallery of Ontario. Gift of Walter Carsen, 1987.

PURLOINED PORTRAITS

Hannah Cullwick, an English "maid of all work" kept a diary and had photographs taken of herself between 1853 and 1874. Both of these activities were highly unusual for a domestic servant. The resulting archive is just as unusual. What are we to make of photographs of Hannah as a lady, a man, a peasant, a chimney sweep/slave, a rustic maiden, a repentant magdalen, or a parlormaid? The range of representations is at once fascinating and puzzling as it includes numerous photographs of domestic labour; there are pictures not only of Hannah washing dishes, cleaning boots, or scrubbing the floor and front steps, but also of her calloused hands, her remarkably muscular arms, and of her dirtied clothes. Knowing that servants were encouraged to be clean (despite the dirt involved in their employment) and to be invisible in the household (they were told to hide if they heard a member of the bourgeois family approaching while they were cleaning) only makes it more puzzling that this woman would write about and have photographed tasks associated with their employment. That throughout this time she was involved in a secretive romance with an upper-class man who was interested in the labour of working-class women further complicates this 'herstory.'

Heather Dawkins, who researched and analysed the diaries and photographs of Hannah Cullwick, finds numerous points of resistance, excess, and refusal in the diaries, as Hannah negotiated the various and changing social relations that both prescribed her be-

havior and opened up some possibilities for change. The photographs are not taken as some kind of documentary truth about domestic labour or this servant's life – indeed the photographs themselves resist any such understanding since they are unevenly traversed by fantasy both individually and as a collection. In some instances this quality of fantasy takes place within a kind of logic of representation. Hannah's adoption of slavery as a metaphor for her secret relationship to Arthur Munby, no doubt the most troubling aspect of the archive and pictured in at least one of the photographs, is examined in its historical context and the diaries and is found, surprisingly, to be an "enabling" symbol.

The exhibition is an opportunity to approach the complexities of the diaries and photographs as well as the historical situation of working-class women over a hundred years ago.

Guest curated by Heather Dawkins.

Space: 54 photographic reproductions, 1 lead panel; approximately 18.2 r. metres (60 r. ft.)

Lighting: Maximum 50 lux for works on paper

Itinerary at time of printing:

McMaster Art Gallery, Hamilton

September 5–October 8, 1989

Inverarden Regency Cottage Museum, Cornwall

April 1–30, 1990

Canadian Museum of Civilization, Ottawa

October 26–December 7, 1990



Untitled, photographic reproduction, 17.8 x 12.7 cm. Photograph reproduced with the permission from the Master and Fellows, Trinity College, Cambridge.



Untitled, photographic reproduction, 17.8 x 12.7 cm. Photograph reproduced with the permission from the Master and Fellows, Trinity College, Cambridge.

WATERCOLOURS BY WILL OGILVIE

William Abernethy Ogilvie, born in South Africa in 1901, immigrated to Canada in 1925. He made Toronto his home in 1932 after study at the Art Students' League in New York City (1928-30) and a brief visit to South Africa in 1931. He would make return visits to the land of his birth later in his career, visits which would provide him with subjects for his paintings. Ogilvie's studies with Kimon Nicolaides (1891-1938) appear to have had a lasting influence on his work. Nicolaides was renowned as a great draughtsman and teacher, and wrote *The Natural Way to Draw*, a student guide to drawing, posthumously published in 1941. Nicolaides advised the student: "You are never to be concerned with appearances to an extent which prevents reality of content... To what the eye can see the artist adds feeling and thought. He can, if he wishes, relate for us the adventures of his soul in the midst of life."

Ogilvie's poetic landscapes do convey the artist's personal impressions of the scene before him. While it is true that he sustained a greater interest in figure painting than in the depiction of landscapes throughout his career, he successfully integrated the two in his paintings for the war records during the Second World War, (he was an official war artist from 1943 to 1945), and turned increasingly towards pure landscape painting beginning in the late 1940s.

Ogilvie is perhaps best known for his watercolours. These are characterized by a fluid draughtsmanship used to describe the subject, and softly modulated colours applied to model and give added life to the forms. He used this technique consistently to interpret the diverse landscapes wherever his travels took him – Italy (1957-58 on a Royal Society Fellowship), Alaska (1957), South Africa, Mexico, and Georgian Bay – yet he managed to capture the qualities peculiar to each region. In the late 1940s and 1950s, Ogilvie paid more attention to surface texture which he achieved through the use of a variety of media (chalk, crayon, gouache, etc.). This was characteristic of the times, appearing in the work of many of his contemporaries and indicative of the breakdown of boundaries between the various media which began in the 1940s.

Most of the works in this exhibition were gifted to the Art Gallery of Ontario through the Ontario Heritage Foundation by Mr. and Mrs. H.R. Jackman, friends and supporters of Will Ogilvie. It was Mrs. Jackman's admiration for his work and her conviction that a greater appreciation of the artist would be obtained by viewing many of his works from different periods that prompted the gift.

This exhibition represents twenty years of Ogilvie's work and illustrates his development within a consistent personal style.

Curated by Christine Boyanoski, assistant curator, Canadian historical art.

Space: 17 watercolours, 1 lead panel; approximately 17.2 r. metres (57 r. ft.)

Lighting: Maximum 50 lux for works on paper

Itinerary at time of printing:

Timmins Museum: National Exhibition Centre, South Porcupine

December 1–January 7, 1990

Belleville Public Library Gallery

July 2-30, 1990

Sarnia Public Library and Art Gallery

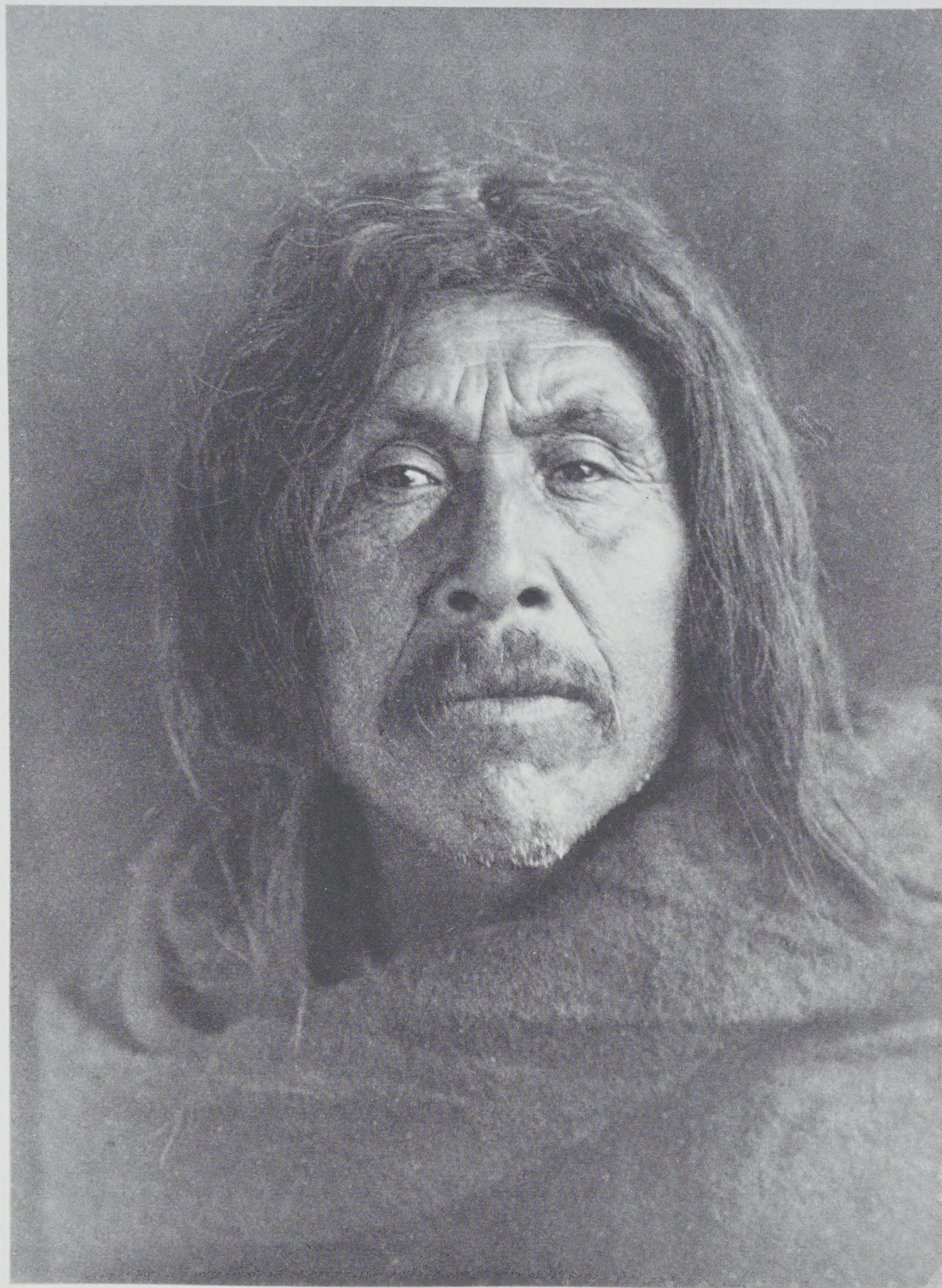
August 17–September 17, 1990

Whitby Arts Inc., The Station Gallery

November 3-25, 1990



Will Ogilvie (b. 1901), *Rising Sun, Georgian Bay* c. 1956; watercolour on paper, 35.6 x 53.0 cm. Gift of Mr. and Mrs. H.R. Jackman. On loan from the Ontario Heritage Foundation, 1971.



From Copyright Photograph 1915 by E.S. Curtis

Edward S. Curtis (American, 1868-1952), *A Haida of Kung*, 1915; photogravure on vellum, 31.4 x 24.2 cm. (sheet), 19.0 x 13.8 cm. (image), 22.7 x 16.2 cm. (imp.).
Collection Art Gallery of Ontario. Gift of Valerie Burton and David Milman, 1985.



Carole Conde (Canadian b. 1940) & Karl Beveridge (Canadian b. 1945), *Standing Up*, 1980-81, #25 of 26 Restaurant Series; Cibachrome photograph, 40.6 x 50.8 cm. Collection Art Gallery of Ontario. Purchase, 1987.

CONTACT has been developed to meet the needs of communities that do not have the facilities to house exhibitions offered by our ongoing Extension Services program. The **CONTACT** series encompasses a number of small-sized exhibitions primarily of original works drawn from various disciplines.

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An illustrated brochure accompanies each exhibition. **CONTACT** exhibitions are transported by truck.

Organized for **provincial circulation** by the Art Gallery of Ontario.

Space: Maximum 20 running metres (65 r.ft.)

Weight: Maximum of 3 crates not exceeding 90 kg (200 lb.) each. When exhibitions include three-dimensional art, crate numbers will increase to accommodate display cases. Two people will be required to handle the crates.

Fee: \$75 (includes 75 brochures)

Dates available for circulation: September 1988–August 1989

Security: Periodic patrols by a responsible staff member; secure night locks on all doors and windows; safety tabs affixed to small works must be screwed to the wall.

Lighting: No daylight; incandescent and/or fluorescent fitted with ultraviolet filters to achieve a maximum of 50 lux for works on paper; 150 lux for paintings. (Filters are available for loan through Extension Services. However, you are encouraged to purchase filters for future use.)

Temperature and humidity: Minimum fluctuations

CAROLE CONDE AND KARL BEVERIDGE: STANDING UP (WORKING TITLE)

In 1976, when critically examining their own activity as artist-producers, Carole Conde and Karl Beveridge began to collaborate. In order to challenge traditional notions of the artists' role in society, however, it was not only necessary to subvert the biases of an art world preoccupied with individuality and singularity, but also to ask questions about the function of art within a larger social context. Could art assist and support ongoing social struggles? Could it become a "critical and socially productive force?" Questions such as these are still the basis of their work today, as Conde and Beveridge continue to develop concepts and realize works for a social practice of art.

Based on actual events or specific social conditions, for example a strike or unemployment, their work draws at once on the traditions of social documentary and photomontage. Both art forms have been in the service of social reform and have been used toward political ends. In Conde's and Beveridge's works however, they are compiled in such a way that, while they maintain a constructive force, the artifice of each form is called up in a critical way. Made up of sequential photographs and texts drawn from a variety of sources, "Standing Up," from 1981, for example, documents and reconstructs a strike by women employees at a newly unionized manufacturing plant. Each individual photo-panel is a layered combination of archival and advertising images, as well as photographs of staged tableaux. The glamorized, idealized versions of life portrayed in the mass media are juxtaposed with pictures of actors re-enacting the everyday life at work and at home during a strike. Excerpts of actual verbal testimonies of the strikers accompany the photographic works. The layering of text in pictures and pictures within photographs constructs parallel narratives among which there is a certain tension. This structure underlies all of Conde's and Beveridge's works since 1979. It is a structure which demands the viewer's critical attention and remains accessible at the same time, as their work is made to be shown in a variety of contexts, including libraries, community spaces, galleries, convention halls, and union meeting rooms.

By addressing social issues in their work, Carole Conde and Karl Beveridge document and reconstruct moments in history. By analyzing and critically examining the function of images in contemporary society, such as the discrepancy between advertisements and images of actual social conditions, their work enters the struggles of history. With these concerns Carole Conde and Karl Beveridge have developed a body of work which remains at the forefront of political art in Canada.

Curated by Barbara Fischer, Assistant Curator of Contemporary Art.

Space: approximately 30 photographs, 1 lead panel; 18.2 running metres (60 running feet).

Itinerary at time of printing:

Ottawa School of Art

September 20–October 11, 1988



Carole Conde (Canadian b. 1940) & Karl Beveridge (Canadian b. 1945), *Standing Up*, 1980-81, #14 of 26 Linda Series; Cibachrome photograph, 40.6 x 50.8 cm. Collection Art Gallery of Ontario. Purchase, 1987.



Carole Conde (Canadian b. 1940) & Karl Beveridge (Canadian b. 1945), *Standing Up*, 1980-81, #6 of 26 Natalie Series; Cibachrome photograph, 40.6 x 50.8 cm. Collection Art Gallery of Ontario. Purchase, 1987.



Carole Conde (Canadian b. 1940) & Karl Beveridge (Canadian b. 1945), *Epilogue*, 1985 from "Standing Up", 1981-85; Cibachrome photograph, 40.6 x 50.8 cm. Collection Art Gallery of Ontario. Purchase, 1987.



Edward S. Curtis (American, 1868-1952). *Cowichan Warrior*; cyanotype, 20.5 x 15.1 cm. image/sheet. Collection Art Gallery of Ontario. Gift of Valerie Burton and David Milman, 1985.

EDWARD S. CURTIS: PHOTOGRAPHS OF INDIANS

Few photographers have left a legacy as monumental as *The North American Indian*, the ambitious project to which Edward Curtis devoted over twenty-five years of his life. His goal was to document "every phase of life among all tribes yet in primitive condition." By 1900, however, when Curtis embarked upon full-time photography, the Indians had been conquered by the Whites. Long oppressed, their lives had now been shifted to reservations and their traditional ways trampled upon. In Curtis's eye, the Indian culture was inevitably doomed to extinction and had to be captured before it vanished. Curtis conceived of his project as a combination of science and art. He believed that by removing evidence of the influence of white culture from his subjects, he was being more truthful and hence more scientific in his depiction of Indian culture. In the days when Curtis photographed, anthropology was a developing science, and he did not see that re-enactments of old and disappearing customs were in any way contradictory to the true nature of the Indian.

For all the lack of ethnographic accuracy that stirs controversy about his works, Curtis's photographs were the only recourse to describing ways of life, however romanticized, that had largely been displaced by white domination. The photographs are part of Curtis's consciousness, and therein lies the complex

factor that makes his images so compelling.

The first volume of *The North American Indian*, consisting of text and photogravures, was published in 1907, the final volume in 1930. By that time he had taken thousands of negatives, of which some 2,200 are illustrated in the twenty volumes and the twenty large portfolios issued concurrently.

Curtis's photographs clearly present a milieu of great beauty, grace, and drama. The images stand as landmarks of artistic photography. Although most of them were taken in situ and in the natural environment, his photographic technique draws upon the influence of his contemporaries, the Photo-Secessionists with their allegiance to soft-focus and dramatic lighting. Whether we choose to view Curtis's photographs as representing illusion or reality, his images ultimately stand as a magnificent testament to his commitment to bring forth the very ethos of Indian life.

Curtis, born in 1868, died in near obscurity in 1952. During the 1960s his work re-emerged on the wave of political discontent in the U.S.A. Curtis's Indian symbolized for many the survival of human values in a world gone awry.

This exhibition consists of approximately 25 photogravures of Indians, including portraits of the Hesquiat, Makah, Haida, and Nootka, among other images de-



Edward S. Curtis (American, 1868-1952). *A Nootka Belle*, 1915; photogravure on vellum, 31.3 x 24.2 cm. (sheet), 19.1 x 13.8 cm. (image), 22.8 x 16.2 cm. (imp.). Collection Art Gallery of Ontario. Gift of Valerie Burton and David Milman, 1985.



Edward S. Curtis (American, 1868-1952), *Stlina, of Massett - Haida*, 1915; photogravure on vellum, 31.3 x 23.8 cm. (sheet), 19.9 x 13.8 cm. (image), 22.7 x 16.3 cm. (imp.). Collection Art Gallery of Ontario. Gift of Valerie Burton and David Milman, 1985.



Edward S. Curtis (American, 1868-1952), *Shaman and Patient*, 1915; photogravure on vellum, 31.3 x 23.5 cm. (sheet), 19.0 x 13.9 cm. (image), 22.7 x 16.7 cm. (imp.). Collection Art Gallery of Ontario. Gift of Valerie Burton and David Milman, 1985.

picting rituals and a way of life. The pictures are from the collection of the Art Gallery of Ontario.

Curated by Maia-Mari Sutnik, Head, Photographic Services.

Space: 26 photogravures on vellum, 1 lead panel; approximately 15.8 running metres (52 running feet).

Itinerary at time of printing:

Inverarden Regency Cottage Museum, Cornwall
October 1-31 1988

WALTER TRIER: THE ANIMALS' CONFERENCE

Walter Trier was born in Prague in 1890 and died in Collingwood, Ontario, in 1951. During his lifetime his name became well known in Germany and around the world for his entertaining caricatures and charming illustrations for children's books. In 1976 the Art Gallery of Ontario received a generous gift from the Trier-Fodor Foundation of over 1,100 works by Trier. Included in this collection were approximately 80 pen and ink and watercolour drawings for the popular story book *The Animals' Conference*.

Walter Trier received his early artistic training in Prague and then in 1909 at the prestigious Muchich Academy. His first important commissions were for

the leading German satirical magazine *Simplicissimus*. In 1910 he moved to Berlin, where he lived for the next 26 years. During the Nazi regime he was forced to leave Germany and travelled to London, where he began to draw cartoons for *The Daily Herald*, *Die Zeitung*, and *Illustrated*. In the 1940s he also illustrated a number of children's books and began to design covers for the monthly magazine *Lilliput: The Pocket Magazine for Everyone*. Trier and his wife, Helen, emigrated to Canada in 1947 and settled in Collingwood. Before his death in 1951, Trier designed several posters for Canada Packers and created his best-known children's book illustrations for *The Animals' Conference*.

The central theme of *The Animals' Conference* is world peace, a timely subject in 1947, just two years after the end of World War II. The original concept for the book was formed by Jella Lepmann and the story written by Erich Kastner. Lepmann wondered "why were human beings still not capable of carrying on their affairs of state intelligently?... Here this beautiful planet called earth belonged to them, and what did they do? War! Maybe it would be better to let the animals of the world have a stab at governing, matching their instinct against human reason. When I reached this point, I went to Kastner. We decided that only Walter Trier could illustrate our book because the theme touched him as closely as it did us."

Two decades earlier, in 1927, Trier had illustrated his first novel by Kastner, the extremely successful *Emil and the Detectives*. The partnership continued in the 1930s when Trier drew the illustrations for a number of Kastner books which were published in Germany by K.L. Maschler. *The Animals' Conference*, with 96 images in all, shows Trier's skill at combining reality and fantasy to create an imaginative and delightful world of animals. Published in German in 1949, the book was subsequently translated into ten languages.

Curated by Brenda Rix, Assistant Curator of Prints and Drawings.

Space: 30 watercolours, 1 lead panel; approximately 19.8 running metres (65 running feet).

Itinerary at time of printing:

Collingwood Public Library
October 11-November 11, 1988

Tom Thomson Memorial Gallery, Owen Sound
November 25-December 30, 1988

Timmins Museum: National Exhibition Centre, South Porcupine
January 13-February 10, 1989



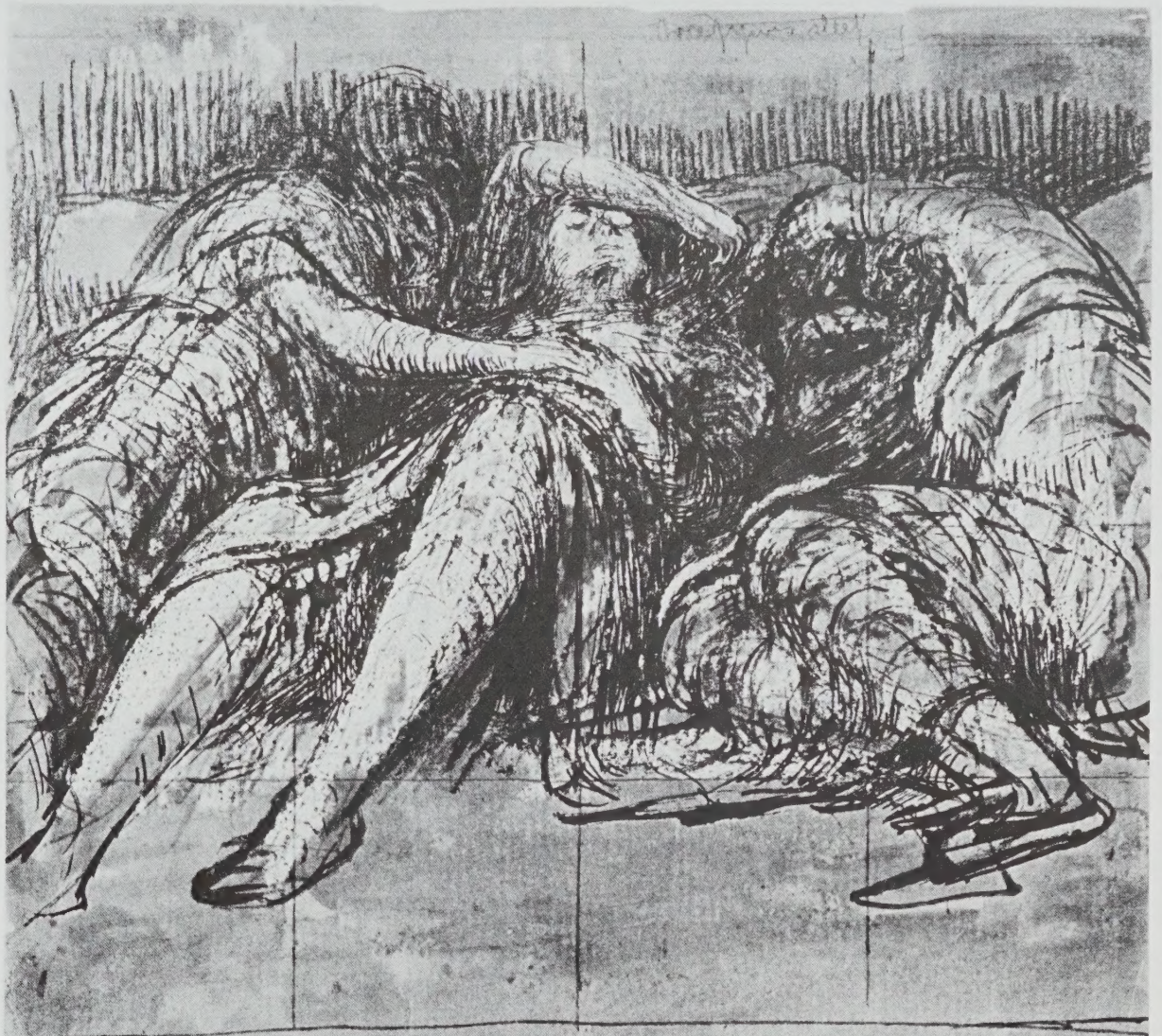
Walter Trier (Canadian, 1890-1951), *Animals Boarding the Whales*, Illustration for p. 25 of *The Animals' Conference*, 1947-49; pen and ink and watercolour over graphite, 31.9 x 28.3 cm. Collection Art Gallery of Ontario. Gift of Mr. and Mrs. Fodor (Nicholas and Margaret), 1981.



Walter Trier (Canadian, 1890-1951), Illustration for p. 63 of *The Animals' Conference*, 1947-49; pen and ink and watercolour over graphite, 24.6 x 27.3 cm. Collection Art Gallery of Ontario. Gift of Mr. and Mrs. Fodor (Nicholas and Margaret), 1981.



Walter Trier (Canadian, 1890-1951), Illustration for p. 31 of *The Animals' Conference*, 1947-49; pen and ink and watercolour over graphite, 24.1 x 25.2 cm. Collection Art Gallery of Ontario. Gift of Mr. and Mrs. Fodor (Nicholas and Margaret), 1981.



Platform scene of sleeping people
 3 or 4 people under one blanket — uncomfortable positions, distorted
 firstings — All kinds & colours of blankets, sheets & old coats.
 Two figures in sleeping embrace
 Masses of sleeping figures fading to perspective point of tunnel.
 Group of people sleeping, disorganised angles of arms & legs. covered
 here & there with blankets.

Henry Moore, (British, 1898-1986), *Shelter Sketch-Book Portfolio 1966-67*; collotype after drawing, 6/75, 19 x 16.4 cm. Collection Art Gallery of Ontario. Gift of Henry Moore, 1974.

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Organized for **provincial circulation** by the Art Gallery of Ontario.

Space: Maximum 20 running metres (65 running feet)

Weight: Maximum of 3 crates not exceeding 90 kg (200 lb.) each. When exhibitions include three-dimensional art, crate numbers will increase to accommodate display cases. Two people will be required to handle the crates.

Fee: \$60 including 75 brochures

Dates available for circulation: September 1986–August 1987

Security: Periodic patrols by a responsible staff member; secure night locks on all doors and windows; safety tabs affixed to small works must be screwed to the wall.

Lighting: Incandescent and/or fluorescent fitted with ultraviolet filters. (Filters are available for loan through Extension Services. However, you are encouraged to purchase filters for future use.) No direct sunlight.

Temperature and humidity: Minimum fluctuations

Henry Moore: Shelter Sketch-book Portfolio

Quite by accident in September 1940, Henry Moore discovered that the Underground stations in London were being used as air raid shelters. He usually travelled by car, so although he had noticed long queues forming outside the stations at about seven o'clock every evening, he explained he had not given them much thought. One evening, however, obliged to travel by subway, he discovered the "rows of reclining figures" on the station platforms and became "fascinated by the sight of people camping out deep under the ground."

The *Shelter Sketch-Book* was a product of his regular visits to the Underground over the next two years. Once or twice a week he would spend the evenings and nights wandering amongst the shelterers, making hurried notes. "I never made any sketches in the Underground. It would have been like making sketches in the hold of a slave ship." Instead, the sketches were executed on his return home. They were done with pen and ink, wax crayons, and watercolour, and many became the basis for his large shelter drawings.

The *Sketch-Book* is richly interesting, both as a war record and for Henry Moore's insights into the human

condition under these extraordinary circumstances. The original book belongs to Irina Moore, the artist's wife, and is kept at Much Hadham Herefordshire, England, where the couple resided. In 1966, the *Sketch-Book* became the subject of a limited edition portfolio of eighty facsimile collotypes of the shelter sketches and seven original lithographs by the artist. Twenty-eight collotypes and three lithographs have been selected for the exhibition from the portfolio in the Art Gallery of Ontario's collection, gift of Henry Moore, 1974.

Curated by Karen Finlay, Assistant Curator, European Painting and Sculpture.

Space: 28 collotypes, 3 lithographs, 1 lead panel; approximately 20 running metres (65 running feet)

Itinerary at time of printing:

Inverarden Regency Cottage Museum, Cornwall
October 3-31, 1986

Aurora Public Library
February 2-20, 1987

Belleville Public Library Gallery
June 1-30, 1987

The Temiskaming Art Gallery, Haileybury
October 5-26, 1987

Exhibition fully booked.



Henry Moore. (British, 1898-1986). *Shelter Sketch-Book Portfolio* 1966-67; collotype after drawing, 6/75, 19 x 16.4 cm. Collection Art Gallery of Ontario. Gift of Henry Moore, 1974.



Henry Moore. (British, 1898-1986). *Shelter Sketch-Book Portfolio 1966-67*; collotype after drawing, 6/75. 19 x 16.4 cm. Collection Art Gallery of Ontario. Gift of Henry Moore, 1974.

Vogue and Harper's Bazaar Fashion Covers: 1910-1925

The covers selected for this exhibition were given to the Art Gallery of Ontario in the 1930s by Mrs. Emily Elliott (1867-1952), a Toronto artist and collector. They were collected between 1910 and 1925 and are taken from two of the most avant-garde and successful fashion magazines of the day, *Vogue* and *Harper's Bazaar*. The early examples display a simplicity and sentimental prettiness that was admired during the Edwardian era. Other covers, such as those of Erté (Romain de Tiroff) and George Wolf Plank, show the influence of an international art nouveau style and the poster designs of the French nineteenth-century artist Henri de Toulouse-Lautrec. Their work is characterized by flowing lines and arabesques, a flattening of forms and use of bright colours.

Ranging from charming and elegant to bold and exotic, the covers in the exhibition reflect the changes in taste, both in clothing fashions and graphic design, that were occurring rapidly during the first quarter of the twentieth century.

Curated by Brenda Rix, Assistant Curator, Prints and Drawings.

Space: 20 offset lithographs and 1 lead panel; approximately 20 running metres (65 running feet)

Itinerary at time of printing:
Belleville Public Library Gallery
October 3-31, 1986

Timmins Museum: National Exhibition Centre
South Porcupine
January 1-30, 1987

Atikokan Centennial Museum
February 15-March 15, 1987



Erté, *Harper's Bazaar* Cover December 1921, offset lithograph. Emily Elliott Collection.



Frank X. Leyendecker, *Vogue* Cover September 1, 1913, offset lithograph. Emily Elliott Collection.



Fish Market, Toronto

William Henry Bartlett, (British, 1809-54), *Fish Market, Toronto*, steel engraving, c.1841; 17.1 x 15.5 cm. Collection Art Gallery of Ontario.

William Henry Bartlett's Upper Canada

William Henry Bartlett (1809-54) was in his lifetime the most celebrated of the numerous commercial topographers feeding images to the London steel engravers who, in turn, dominated the flourishing business of publishing illustrated travel books. Unlike his many competitors, including J. M. W. Turner, whose innovative work in the field initiated the fashion, Bartlett personally travelled to every site he was asked to illustrate, never employing sketches taken on the spot by others.

Bartlett visited North America four times, the second time in 1838 to gather views for a publication, *Canadian Scenery Illustrated*, that began to appear in monthly sections for subscribers in 1840, and was gathered into two volumes in 1842. Among the 117 steel engravings that grace the publication, thirty-eight depict scenes in Upper Canada. Although he did not travel west of the head of Lake Ontario, Bartlett recorded virtually every picturesque scene along the Ottawa and St. Lawrence Rivers and the north shore of Lake Ontario. If the Ottawa River, Niagara, and Kingston views seem all too familiar today, he was breaking new ground in his description of the small but growing St. Lawrence and Lake Ontario ports. This was the heartland of the province, and as we can see from this selec-

tion from his Upper Canadian views, Bartlett and his engraver colleagues managed to present it as though it enjoyed the picturesque antiquity of the Rhine.

Curated by Dennis Reid, Curator of Canadian Historical Art.

Space: 19 steel engravings (some coloured), and 1 water-colour; approximately 20 running metres (65 running feet)

Itinerary at time of printing:

Aurora Public Library
January 2-30, 1987

Belleville Public Library Gallery
March 2-28, 1987

Art Gallery of Algoma, Sault Ste. Marie
May 1987

Fee: \$75 including 75 brochures

David Hockney: A Hollywood Collection

David Hockney is arguably the most internationally successful British artist of the twentieth century. Born in 1937 in Bradford, Yorkshire, he studied at the Bradford School of Art (1953-57) and the Royal College of Art, London (1959-62). Shortly after graduation, he gained international recognition for his etching series, *The Rake's Progress*, 1963, based on William Hogarth's moralizing print series of the same title, and inspired by Hockney's first trip to New York City in 1961.

A Hollywood Collection, published in 1965 in Los Angeles, where Hockney has spent several prolonged periods of residence, comprises six lithographs ironically conceived as an instant art collection for some young starlet. To quote the artist:

"It's a kind of joke thing, a kind of home-made art collection with bits of everything in it, a nude, an abstract, a landscape, and so on. I was working with a printer in Hollywood whose workshop was behind a framer's. He had all these marvelous frames in the window. I got interested in this trompe l'oeil thing – a picture of a thing within something else within something else."

(*London Life*)

Each of the beautifully executed lithographs in the suite includes a printed frame, which has as much presence as, or more than, the so-called contents of picture, whether a

still-life, portrait, cityscape, or other subject. Hockney thereby explores the role of the framing device, as well as challenging other artistic conventions, both traditional and modernist. One of the prints, for example, is entitled *Picture of a Pointless Abstraction Framed under Glass*. The portfolio dates from an important transitional period in Hockney's career, when he came to terms with modernism as a language to be drawn upon but not necessarily to be dominated by.

Curated by Karen A. Finlay, Assistant Curator of European Painting and Sculpture.

Space: 6 lithographs, 1 lead panel, a number of information panels; approximately 15.2 running metres (50 running feet)

Lighting: Maximum 50 lux for works on paper

Itinerary at time of printing:

McIntosh Gallery, The University of Western Ontario, London

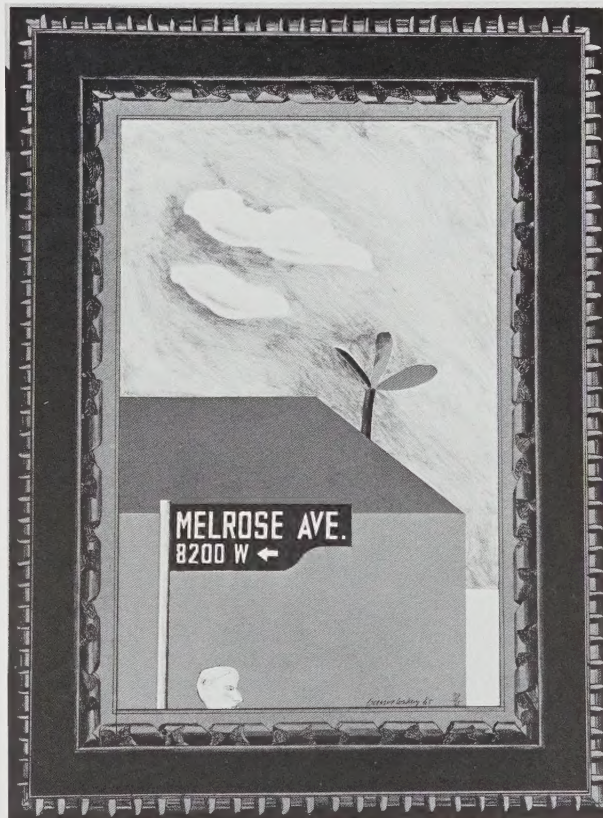
September 16 – October 18, 1987

Belleville Public Library Gallery
January 1988

Inverarden Regency Cottage Museum, Cornwall
April 1-30, 1988



David Hockney (British, b.1937), *A Hollywood Collection: Picture of a Still Life That Has an Elaborate Frame*, 1965; lithograph, 75 x 55 cm. (sight). Collection Art Gallery of Ontario. Gift of Mr. and Mrs. Aaron Milrad, 1982.



David Hockney (British, b.1937), *A Hollywood Collection: Picture of Melrose Avenue in an Ornate Gold Frame*, 1965; lithograph, 75.5 x 55 cm. (sight). Collection Art Gallery of Ontario. Gift of Mr. and Mrs. Aaron Milrad, 1982.

Photographs of Canadian Artists from the Newton MacTavish Collection

The artists represented in this exhibition were all acquaintances of Newton MacTavish (1875-1941), the Canadian art critic prominent in the first third of this century. MacTavish wrote the first full-length history of Canadian art entitled *The Fine Arts in Canada*, published in 1925; he was the editor of the cultural periodical *The Canadian Magazine* from 1906 until 1926; and he was affiliated with the Canadian Art Club, which was active from 1907 until 1915. In these capacities he became friendly with many Canadian artists, writing about them and promoting their work in his journal.

In March 1976 MacTavish's son, Mr. Lachlan MacTavish of Toronto, presented to the Reference Library of the Art Gallery of Ontario several dozen photographs of artists whom his father knew. Many of these are portrait photographs that had been given to MacTavish as tokens of friendship, for example, those of Marc-Aurèle de Foy Suzor-Côté, Arthur Heming, and F. S. Challener. MacTavish was particularly interested in Canadian artists who had studied abroad, and many of the photographs in his collection were supplied by such artists as J. W. Morrice and Horatio Walker, to accompany articles on their work in *The Canadian Magazine*.

An amateur photographer himself, MacTavish took photographs of artists John Wentworth Russell, Homer Watson, and Curtis Williamson, each artist in his own studio. There are two group shots thought to be by MacTavish of the Canadian Art Club, which was established in 1907 by the painter Edmond Morris in order to oppose the "provincial" Ontario Society of Artists and to attract expatriate artists back to Canada. Some of the photographs, for example one of Homer Watson, are taken by another art critic and amateur, M. O. Hammond. In contrast to the charm of the MacTavish amateur snapshots is the formality of the portrait of the Wembley Jury of 1924.

This exhibition of rare photographs forces us to concentrate our attention on an important group of Canadian artists – subsequently overshadowed by the Group of Seven – and on the art critic Newton MacTavish who befriended and encouraged them.



Photographer Unknown, Newton MacTavish, Dr. James MacCallum and Curtis Williamson Seated in Williamson's Studio; photograph, 16 x 19.5 cm (image). Collection of the Edward P. Taylor Reference Library, Art Gallery of Ontario. Gift of L. R. MacTavish, 1976.

Curated by Larry Pfaff, Deputy Librarian, E. P. Taylor Reference Library.

Space: 18 photographs, 1 lead panel; approximately 18 running metres (60 running feet)

Lighting: Maximum 50 lux for works on paper

Itinerary at time of printing:

Inverarden Regency Cottage Museum, Cornwall
September 4-30, 1987

Woodstock Art Gallery

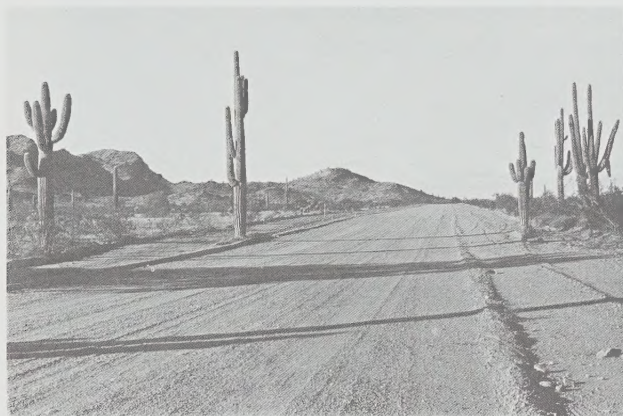
December 3, 1987 – January 3, 1988



William Notman & Sons, (Montreal), Marc Aurèle de Foy Suzor-Côté, c.1918, platinum-type, 23.5 x 18.3 cm. Collection Edward P. Taylor Reference Library, Art Gallery of Ontario. Gift of L.R. MacTavish, 1976.

Stan Denniston: Reminders

At first glance Stan Denniston's works appear to be traditional documentary landscape photographs. One quickly realizes, however, that his pictures are not so much about aesthetic issues, such as the beauty or uniqueness of landscapes and scenery; rather, the relationship between two photographs immediately engages the viewer in a process of comparison, analysis, and interpretation.



Stan Denniston, (Canadian, b.1953), *Reminder #3*, 1978 (Left), black-and-white photograph, 40.6 x 50.8 cm.



Stan Denniston, (Canadian, b.1953), *Reminder #3*, 1978 (Right), black-and-white photograph, 40.6 x 50.8 cm.



Stan Denniston, (Canadian, b.1953), *Reminder #14*, 1979 (Left), black-and-white photograph, 40.6 x 50.8 cm.



Stan Denniston, (Canadian, b.1953), *Reminder #14*, 1979 (Right), black-and-white photograph, 40.6 x 50.8 cm.



Stan Denniston, (Canadian, b.1953), *Reminder #29*, 1981 (Left), black-and-white photograph, 40.6 x 50.8 cm.



Stan Denniston, (Canadian, b.1953), *Reminder #29*, 1981 (Right), black-and-white photograph, 40.6 x 50.8 cm.

similar to the original memory or “cue,” as Denniston has called it. But on another occasion a very insignificant detail will have lodged in his mind to provide the stimulus for a photograph.

It is up to the viewer to reconstruct experiences of memory or déjà vu from the works; their formal structure encourages this process, in which we may also find reminders of our own.

Curated by Barbara Fischer, Assistant Curator of Contemporary Art.

Space: 18 photographs, 1 lead panel; approximately 18.2 running metres (60 running feet)

Lighting: Maximum 50 lux for works on paper

Itinerary at time of printing:

Aurora Public Library
February–March 1988

Belleville Public Library Gallery
August 1988

Walter Trier: Lilliput Covers

Walter Trier was born in Prague in 1890 and died in Collingwood, Ontario, in 1951. During his lifetime, his name became well known in Germany and around the world for his entertaining caricatures and charming illustrations for children's books. In 1976 the Art Gallery of Ontario received a generous gift of more than 1,100 works by Trier from the Trier-Fodor Foundation. Included in this collection are approximately 30 watercolour drawings for the English magazine *Lilliput*, as well as a large group of proofs for the original covers.

Walter Trier received his early artistic training in Prague, and then in 1909 he attended the prestigious Munich Academy. His first important commissions were for the leading German satirical magazine, *Simplicissimus*. In 1910 he moved to Berlin, where he lived for the next twenty-six years. During the Nazi regime he was forced to leave Germany and travelled to London, where he began to draw cartoons for *The Daily Herald*, *Die Zeitung* and *Illustrated*. In the 1940s he also illustrated a number of children's books and began to design covers for the monthly magazine, *Lilliput*; *The Pocket Magazine for Everyone*. Trier and his wife, Helen, emigrated to Canada in 1947 and settled in Collingwood. As well as several posters commissioned by Canada Packers, Trier created his best-known children's book illustrations, *The Animals' Conference*, before his death in 1951.

Lilliput was founded by Alison Blair and Stefan Lorant in 1937 and was successful for twenty-five years. The magazine was intended to be of general interest and was designed to be small enough to fit into a pocket. The contents combined lively articles, stories, cartoons, and photographs by artists and writers such as Henry Moore, Gerard Hoffnung, and C. S. Forester. Between 1937 and 1949 Trier's covers appeared continual and became popular and familiar images. Each included the trio of a man, woman, and dog, shown in amusing situations and always enjoying one another's company. In an interview in 1948 Trier explained, “The couple was the embodiment of something eternally amusing – youth, love – and the little Scotch terrier out of regard for the English love of animals and as a memento to Zottel and Maggy, my companions for many years. I refused from the outset to keep to a definite type of couple. Sometimes they are young, sometimes

older, sometimes naturalistic and sometimes stylized, in all possible costumes of all sorts of periods....” In keeping with the contents of the magazine, Trier's covers capture the mood of a special era.

Curated by Brenda Rix, Assistant Curator of Prints and Drawings.

Space: 10 watercolours, 10 offset lithographs, 1 lead panel; 18.2 running metres (60 running feet)

Lighting: Maximum 50 lux for works on paper

Itinerary at time of printing:

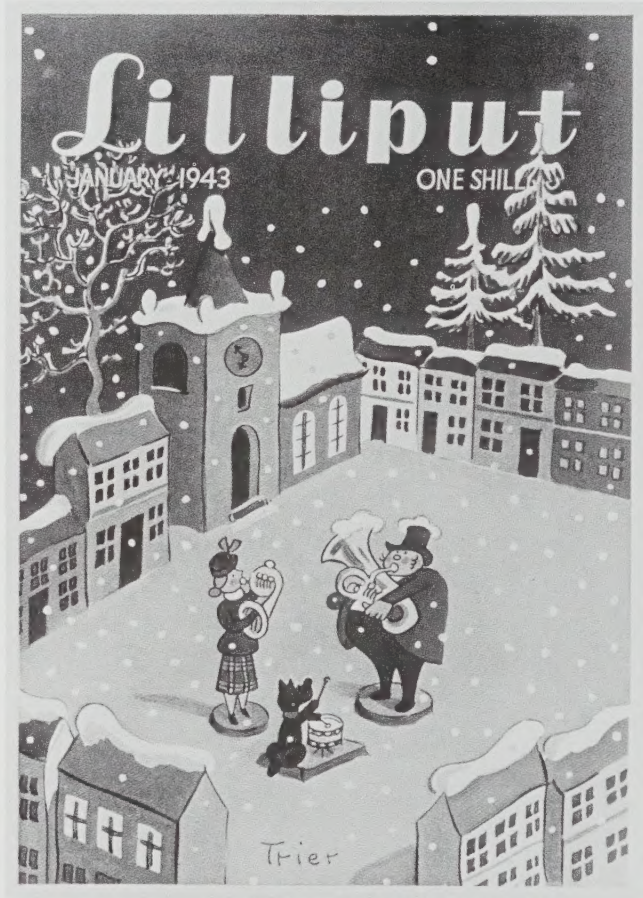
Inverarden Regency Cottage Museum, Cornwall
October 1–31, 1987

Whitby Arts Inc., The Station Gallery
November 7–29, 1987

Tom Thomson Memorial Art Gallery,
Owen Sound
December 4–January 3, 1988

London Regional Art Gallery
February 6–March 15, 1988

Exhibition fully booked.



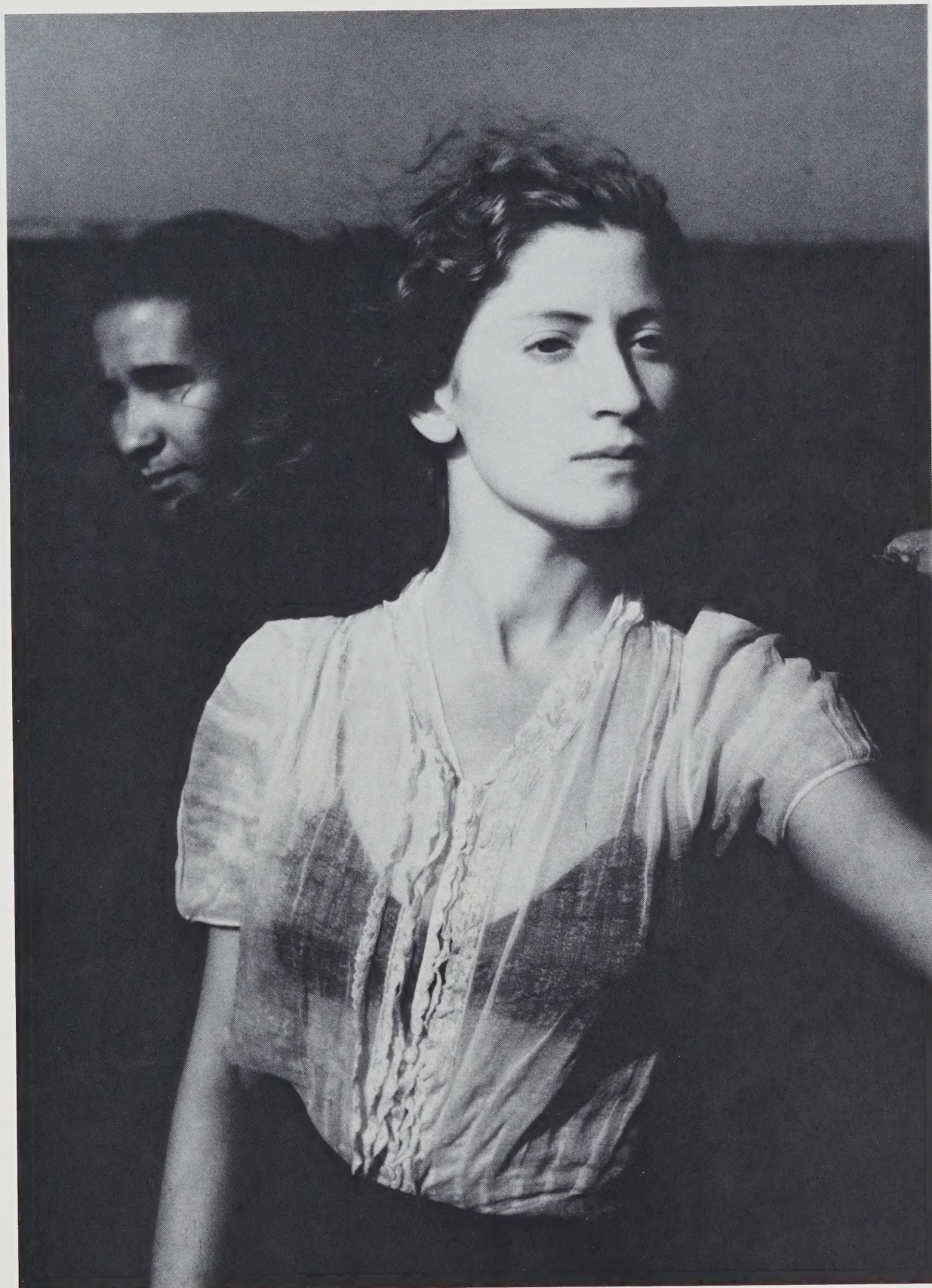
Walter Trier, (Canadian, 1890–1951), *Lilliput Cover*, January 1943; offset lithograph, 20 x 14 cm (image). Collection Art Gallery of Ontario. Gift of the Trier-Fodor Foundation, 1976.



Walter Trier, (Canadian, 1890-1951), *Lilliput* Cover, December 1942; offset lithograph, 20 x 14 cm (image). Collection Art Gallery of Ontario. Gift of the Trier-Fodor Foundation, 1976.



Walter Trier, (Canadian, 1890-1951), *Lilliput Cover*, July 1947; offset lithograph, 20 x 14 cm (image). Collection Art Gallery of Ontario. Gift of the Trier-Fodor Foundation, 1976.



Edouard Boubat (French, b. 1948), *Lella, Bretagne*, 1948; silver print, 34.1 x 24.8 cm (image), Collection Mr. and Mrs. Morton H. Rapp. On permanent loan to the Art Gallery of Ontario.



Edouard Boubat (French, b. 1948), *Enfants dans la première neige, Paris, 1955*; silver print, 23.8 x 35.7 cm (image). Collection Mr. and Mrs. Morton H. Rapp. On permanent loan to the Art Gallery of Ontario.

CONTACT has been developed to meet the needs of communities that do not have the facilities to house exhibitions offered by our ongoing Extension Services program. The CONTACT series encompasses a number of small-sized exhibitions primarily of original works drawn from various disciplines.

Upon first booking a CONTACT exhibition, we will forward a *Standard Facilities Report* form to be completed and returned in order for us to process your exhibition request. Staff from the Art Gallery of Ontario are available to visit your centre to be of assistance. If you have any questions on care and handling or installation of works of art, find the *Care and Handling of Exhibits* section in this *Catalogue*. Complete the *Booking Form/Exhibitions* and forward it to the Scheduling Officer, Extension Services.

An illustrated brochure accompanies each exhibition. CONTACT exhibitions are transported by CN/CP or truck. Organized for **provincial circulation** by the Art Gallery of Ontario.

Space: Maximum 20 running metres (65 r. ft.)

Weight: Maximum of 3 crates not exceeding 90 kg (200 lb.) each. When exhibitions include three-dimensional art, crate numbers will increase to accommodate cases. Two people will be required to handle the crates. Note: A two-person delivery is available from your CN/CP agent upon request.

Fee: \$60 including 75 brochures

Dates available for circulation: September 1985–August 1986

Security: Periodic patrols by a responsible staff member; secure night locks on all doors and windows; safety tabs affixed to small works must be screwed to the wall.

Lighting: Incandescent and/or fluorescent fitted with ultra-violet filters. (Filters are available for loan through Extension Services. However, you are encouraged to purchase filters for future use). No direct sunlight.

Temperature and humidity: Minimum fluctuations

Edouard Boubat: A Portfolio of Photographs

Referred to as one of the most influential photographers to work in the area of "humanistic reportage," Edouard Boubat (born Paris, 1923) formally began his career as a photographer in 1951. Invited in that year to join the staff of the international, Paris-based magazine *Réalités*, in which capacity he travelled widely during the following two decades, he contributed sensitive, penetrating photographic studies of culturally disparate, often socially disadvantaged people. He was one of several important French photographers in the aftermath of World War II who participated through their imagery in a widespread reaffirmation of basic human values, both of an enjoyment of simple daily pleasures and pastimes, and a compassion for the plight of others at home and abroad. This portfolio of photographs by Boubat published by Hyperion Press, Paris and New York, 1981, and on permanent loan to the Gallery from Mr. and Mrs. Morton H. Rapp, is accompanied by an introduction by the senior French photographer



Edouard Boubat (French, b. 1948), *Place des Vosges, Paris*, 1979; silver print, 35.8 x 23.8 cm (image). Collection Mr. and Mrs. Morton H. Rapp. On permanent loan to the Art Gallery of Ontario.

Robert Doisneau and comprises a selection of Boubat's finest and most formally arresting works. They range in date from 1947 to 1981 and sample from his broad subject matter, from sensitive human studies of psychological isolation, to sparingly composed landscape and still-life, to elegant urban scenes, and documents of social custom.

Space: 15 silver prints, and 1 lead panel; approximately 15 running metres (50 r.ft.)

Exhibition fully booked.

Fashion Covers: 1910–1925

The covers selected for this exhibition were given to the Art Gallery of Ontario in the 1930s by Mrs. Emily Elliott (1867–1952), a Toronto artist and collector. They were collected between 1910 and 1925 and are taken from two of the most avant-garde and successful fashion magazines of the day, *Vogue* and *Harper's Bazaar*. The early examples display a simplicity and sentimental prettiness which were admired during the Edwardian era. Other covers, such as those of Erté (Romain de Tiroff) and George Wolf Plank, show the influence of an international art nouveau style and the poster designs of the French nineteenth-century artist, Henri de Toulouse-Lautrec. Their work is characterized by flowing lines and arabesques, a flattening of forms and a use of bright colours. Ranging from charming and



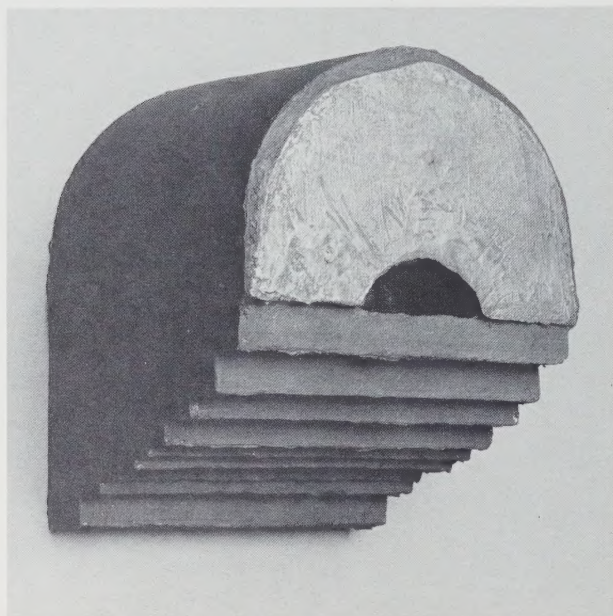
George Wolf Plank (designer), *Vogue* cover, November 15, 1917; offset lithograph. Collection Art Gallery of Ontario. Gift of Mrs. Emily Elliott, c.1930.



George Wolf Plank (designer), *Vogue* cover, July 15, 1914; offset lithograph. Collection Art Gallery of Ontario. Gift of Mrs. Emily Elliott, c.1930.

elegant to bold and exotic, the covers in the exhibition reflect the changes in taste, both in clothing fashions and graphic design, which were occurring rapidly during the first quarter of the twentieth century.

Space: 20 offset lithographs, 1 lead panel, and 1 information panel; approximately 20 running metres (65 r.ft.)
Exhibition fully booked.



Ron Shuebrook (Canadian, b. 1943), *Mound*, November 1983; mixed media on wood, 22.0 x 19.0 x 16.3 cm. Collection of Olga Korper, Toronto.

Ron Shuebrook: Recent Reliefs and Drawings

The art of Ron Shuebrook is an intense statement, sophisticated in its means of pictorial expression and infused with allusions to his environment and life experience. His recent drawings and reliefs, the subject of this exhibition, stand apart from the rest of his work for their minimal use of colour, subtle but varied textural markings, and concern with the linear depiction of form.

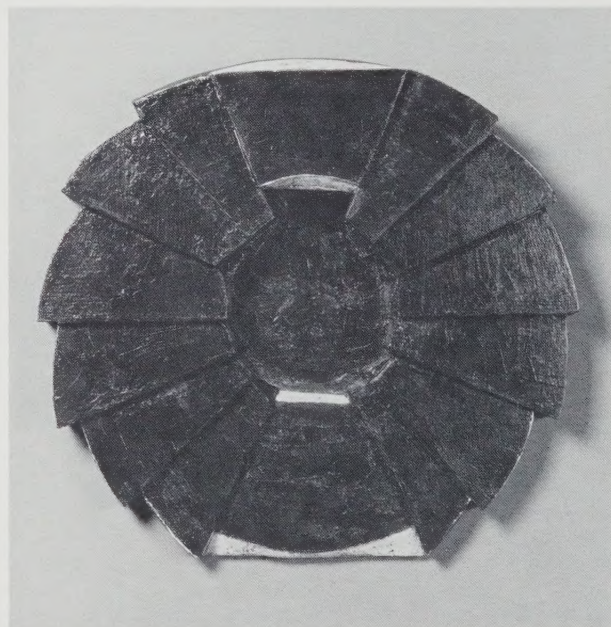
Typically small in scale, the reliefs nevertheless convey a sense of monumentality. The 1983-84 *Buttress* (illustrated), painted a sombre blue-black, has a forceful presence due to its symmetry, its obvious architectural reference, and the religious content suggested by the cross-shaped cavity in the upper half of the work.

The drawings are equally rich in meaning and form. Softly smudged and silhouetted charcoal lines depict shapes derived from nature as well as from geometry and architecture.

Space: 12 works (6 reliefs, 6 drawings), 1 lead panel; approximately 22 running metres (72 r.ft.)



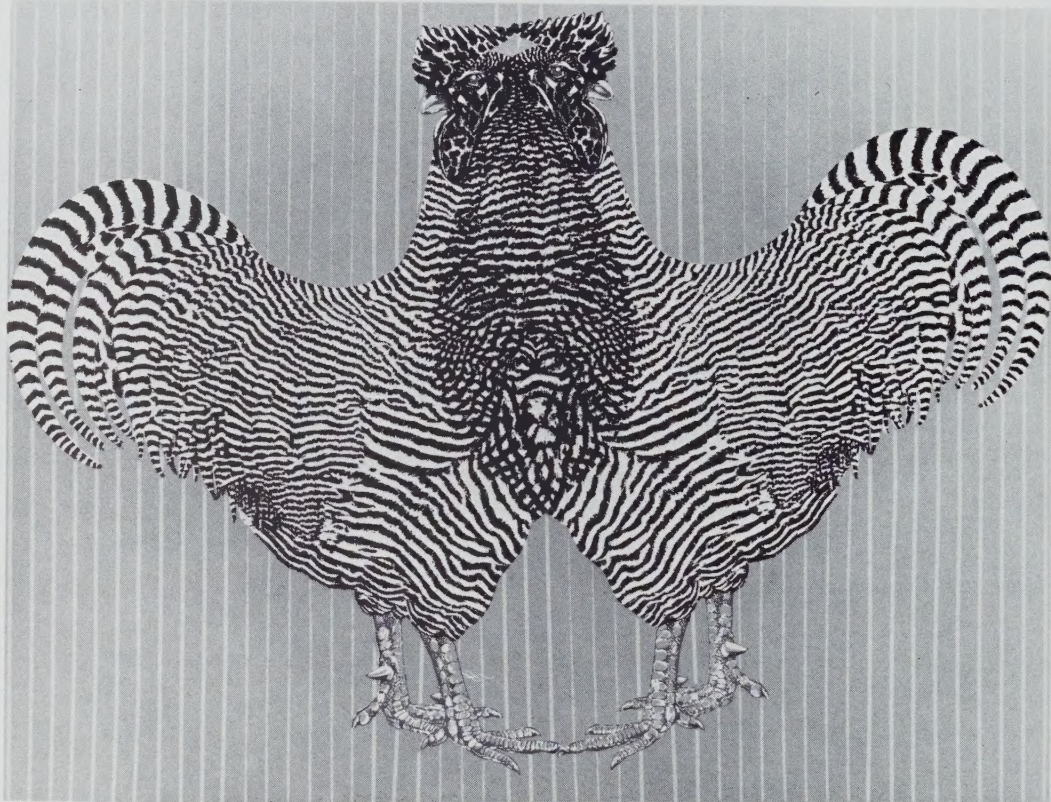
Ron Shuebrook (Canadian, b. 1943), *untitled*, 1984; charcoal and eraser on paper, 65.0 x 50.2 cm. Courtesy of Olga Korper Gallery, Toronto.



Ron Shuebrook (Canadian, b. 1943), *Wreath*, September/October 1983; mixed media on wood, 54.0 x 58.0 x 10.5 cm. Courtesy of Olga Korper Gallery, Toronto.



Harold Klunder, *Untitled (Portrait Study)*, 1981, watercolour, ink, oil stick and lithography on Reeves EKF paper, 103 x 72 cm, Collection of the Artist, Courtesy Sable-Castelli Gallery Limited



David Thauberger, *Cocks*, 1978, screenprint on paper, 35/50, 48.6 x 63.4 cm (comp.), Courtesy the Mira Godard Gallery, Toronto

Contact has been developed to meet the needs of communities that do not have the facilities to house exhibitions offered by our ongoing Extension Services program. The *Contact* series encompasses a number of small-sized exhibitions primarily of original works by Canadian artists and presents a cross section of various contemporary techniques and styles.

If this is the first time you are booking *Contact* exhibitions, please note that our staff are available to visit your exhibition space and assist you with any details or queries you may have.

An illustrated brochure accompanies each exhibition.

Contact exhibitions are transported by CN/CP. Organized for **provincial circulation** by the Art Gallery of Ontario.

Space: Maximum 20 running metres (65 r.ft.)

Weight: Maximum of 3 crates not exceeding 90 kg (200 lb.) each. When exhibitions include three-dimensional art, crate numbers will increase to accommodate cases. Two people will be required to handle the crates. Note: a two-person delivery is available from your CN/CP agent upon request.

Fee: \$60 including 50 brochures

Security: Secure night locks on all doors and windows. Periodic staff patrols. Small works must be screwed to the wall.

Lighting: Incandescent and/or fluorescent, fitted with ultraviolet filters. No direct sunlight. For information regarding the purchase of ultraviolet filters, contact the Scheduling Officer at (416) 977-0414. The Art Gallery of Ontario has a small supply of filters available for loan.

Temperature and humidity: Minimum fluctuations

David Thauberger: Prints

While David Thauberger is known chiefly as a painter, he has produced prints since 1977. This exhibition, a retrospective of his printmaking activity, includes fifteen of the sixteen prints he has made to date.

His subject matter is drawn largely from the prairies where he was born and raised, and is influenced by the folk art of the region, as well as by California funk art. (He studied at California State University, Sacramento, in the early 1970s.) His use of flocking, velvet, and splattered ink relates to commercial art techniques, often at their most kitsch. Combined with this is a reverent delight, charac-

teristic of folk art, in everyday objects and familiar surroundings. Both aspects of his work derive from his concern with challenging traditional aesthetic values.

Thauberger's early work, which often features motifs such as rabbits and fish in recurrent patterns, exhibits a preoccupation with objects as decoration. Increasingly, however, he has become interested in the object as an emblem. By isolating such motifs as prairie animals or buildings, by simplifying them and using unexpected materials and scale, he divorces them from their descriptive local setting and elevates them in stature. He thereby addresses the way in which everyday objects acquire significance for those who live with and value them.

Exhibition curated by Karen Finlay, Assistant Curator, Exhibitions.

Space: 15 prints, 1 lead panel; approximately 23 running metres (77 r.ft.)

Graham Coughtry: Prints

"I think I'm very much a draughtsman in my painting," Coughtry has said. "I draw with paint." This emphasis on the graphic character of his work is particularly evident in his prints. Yet in both lithographs and screenprints the strength of the drawing is equalled by the richness of its articulation.

The exhibition includes prints from 1973 through 1982 and from two main areas of interest — Coughtry's activity as a musician (he is a member of the Artists' Jazz Band), and his pictorial fascination with the human figure. The magnificent lithographs of the *French Black Series* have a range of velvety blacks that compete in richness with the colour of the 1981 serigraphs, *Head Arrangements for the Artists' Jazz Band*. There is also one little-known lithograph entitled *Double Play*, with interacting figures of baseball players stretched across the geometry of the diamond.



Graham Coughtry, *French Black Series*, 1982, lithograph, edition 28, 91.4 x 76.2 cm. Courtesy the Isaacs Gallery, Toronto

Exhibition curated by Marie Fleming, Associate Curator, Contemporary Art.

Space: 14 works, 1 lead panel; approximately 18 running metres (60 r.ft.)

Harold Klunder: Works on Paper

Since 1976, when he had his first solo exhibition at Sable-Castelli Gallery in Toronto, Harold Klunder's large-scale paintings, heavy in impasto and energetic in gesture, have gained him a major place in current painting in Canada. He has from time to time also shown large-scale works on paper but his smaller works on paper are little known.

These small-scale works on paper in this exhibition have been selected from several series that Klunder made between 1980 and 1983. They stand, therefore, not as the consistent development of one theme, but as a range of approaches in technique and image — from the wholly abstract to works with well-defined figurative images. The exception is a group of nine small collages, *Studies after Giacometti* (Nos. 5-12), which constitute a sustained thematic development. The works on paper stand as independent creations; they are not, in the traditional sense, sketches for paintings. They have an immediacy and flexibility, ranging from a few simple forms to works of density and complexity.

Exhibition curated by David Burnett, Curator, Contemporary Canadian Art.

Space: 21 works on paper, 1 lead panel; approximately 22 running metres (70 r.ft.)

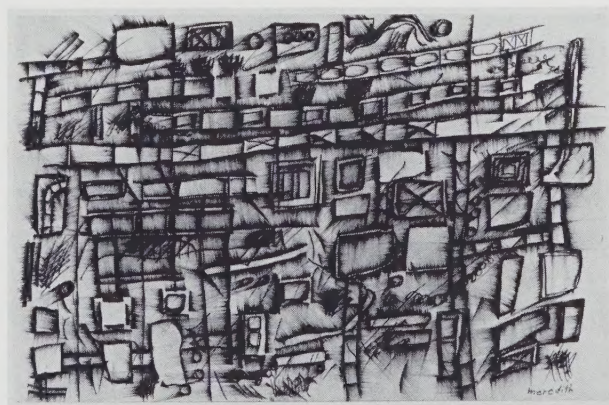
John Meredith: Works on Paper

John Meredith has followed a lonely course for the past two and a half decades. Although linked with Abstract Expressionism, current in Toronto in the 1960s, his work stands apart; it has a compelling power, now awkward, now spontaneous, but always singularly individual.

Throughout his career Meredith has made drawings — drawings for their own sake, studies for large paintings, personal jottings of ideas. As his paintings have a particular graphic quality, so also are his drawings rich with colour. His extensive use of coloured inks gives the appearance of watercolours.

The exhibition consists of twenty works on paper, which date from 1965 to 1982. It includes handsome ink drawings, such vibrant and obsessive works as *Study for Seeker*, and lyrical, open, even sensuous examples of recent work.

Exhibition curated by Marie Fleming, Associate Curator, Contemporary Art.



John Meredith, *Untitled*, c. 1965, ink on wove paper, 30 x 45 cm. Courtesy the Isaacs Gallery, Toronto

Space: 20 works on paper, 1 lead panel; approximately 18 running metres (60 r.ft.)

John Noestheden: Drawings and Sculpture

John Noestheden is a young Toronto artist whose principal work in recent years has been as a sculptor. Among his recent work the Art Gallery of Ontario acquired *Untitled* in 1982 and the large-scale piece *Opus 15* was shown in the Toronto Sculpture Garden in 1983. These sculptures are totem-like pieces with abstracted images mounted on tall metal poles. Since making these he has produced a series of linear bronze wall sculptures and it is from this series and related drawings that this exhibition has been selected. This particular combination of drawings and sculptures is of special interest not simply in the relationship of techniques, or as a contrast of preliminary and finished works but in the creative tension between the illusion of solidity in the drawings and the graphic linear character of the sculpture. It is a tension further strengthened by the loose textural quality of the drawings and the tightly drawn, sharply finished sculptures.

Exhibition curated by David Burnett, Curator, Contemporary Canadian Art.

Space: 8 works (9 pieces – 5 drawings, 1 wall-hanging and 3 freestanding sculptures), 1 lead panel; approximately 18 running metres (60 r.ft.)

Rothko Memorial Portfolio

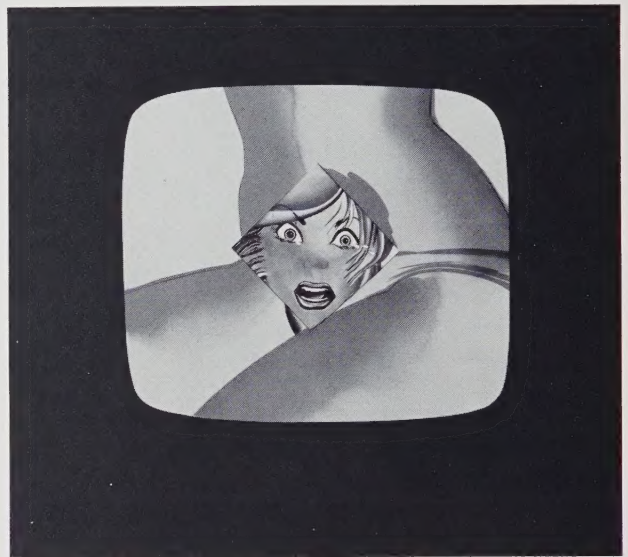
As a tribute to Mark Rothko, whose suicide on February 25, 1970, at age 67 was deeply felt by the artistic community, a group of his fellow artists, friends, and supporters met in London in the spring of that year and formed the Mark Rothko Memorial Trust. As Bryan Robertson, one of the trustees, explained: "When Mark Rothko died, the wretchedness of his death made me feel that the negativeness of such an end must be offset by a positive gesture from those of us in London who had gained so much from his work, or his friendship." They decided to subscribe annually to a memorial trust and to use the income to send a young English artist to New York for a month or

two, alternating annually with a young American artist who would be sent to London.

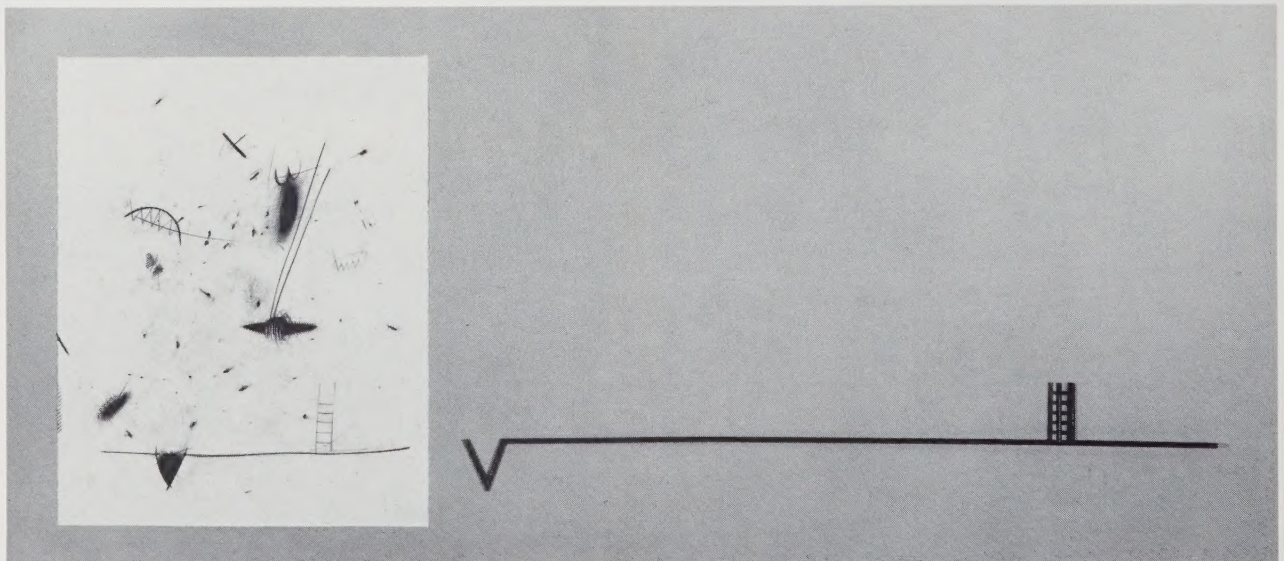
Shortly after the formation of the trust, it was decided that the artists involved would raise additional funds by making an original print as part of a collaborative portfolio. Published in 1973, the portfolio contains thirteen prints by thirteen artists, in media ranging from screenprinting and lithography to blockprinting and etching/acquatinting. The artists represented in the portfolio are: Patrick Caulfield, Merlyn Evans, Adrian Heath, Patrick Heron, John Hoyland, John Hubbard, Paul Huxley, Allen Jones, Henry Moore, Victor Pasmore, Bridget Riley, William Scott, and Richard Smith.

Exhibition curated by Karen Finlay, Assistant Curator, Exhibitions.

Space: 13 prints, 1 lead panel; approximately 18 running metres (60 r.ft.)

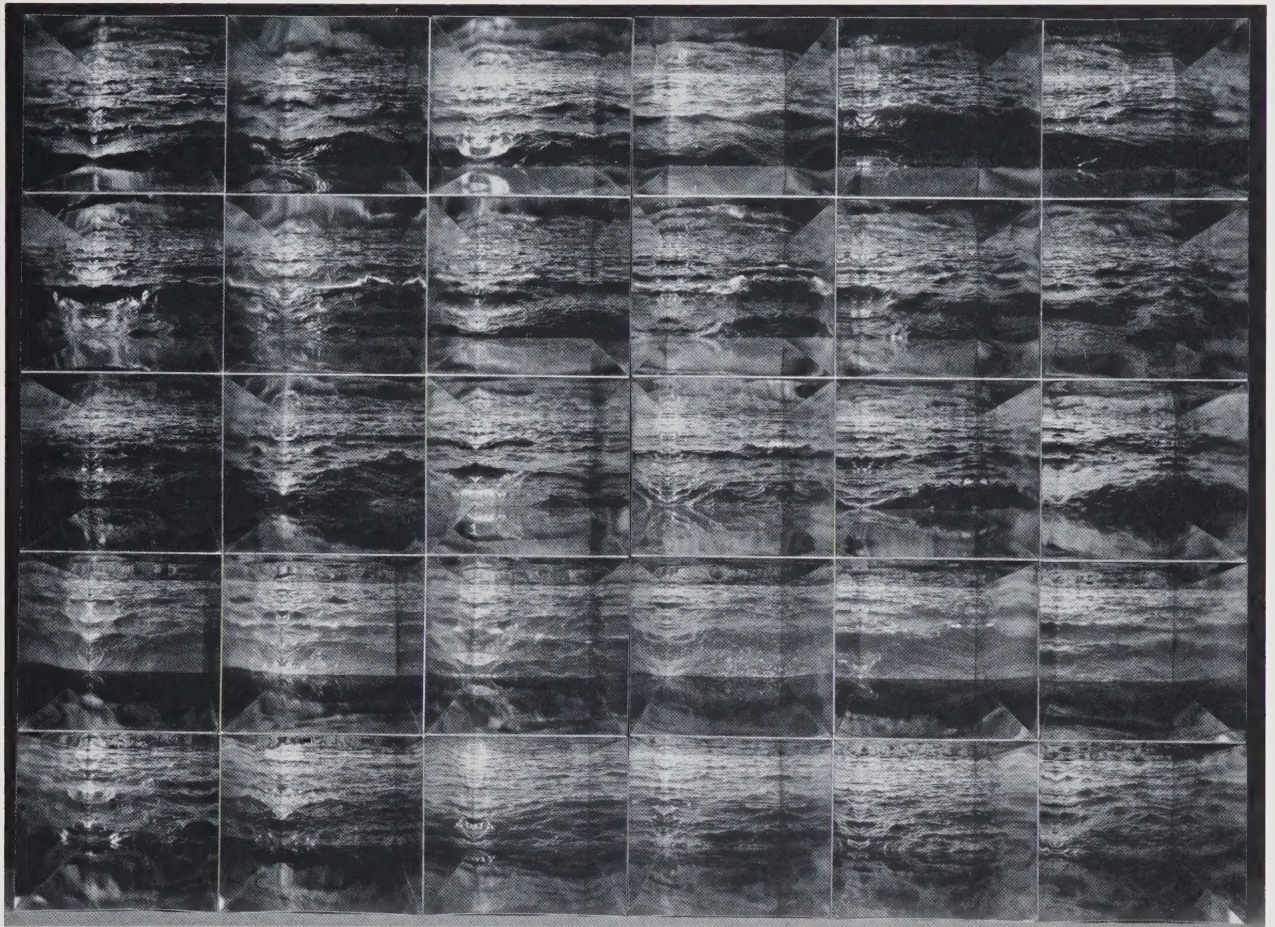


Allen Jones, Rothko Memorial Portfolio, autographic lithograph with screenprinting and offset lithography on paper, 56.4 x 62.7 cm (comp./sheet), Collection Art Gallery of Ontario, Gift of Mr. and Mrs. Neville Burston, 1981



John Noestheden, *Subot Sonata*, charcoal on paper and bronze, paper: 122 x 20 cm; bronze: 191 x 13 x 3 cm, Courtesy Olga Korper Gallery, Toronto

Film



Michael Snow (Canadian, b. 1929), *Atlantic*, 1967–1980; metal, photographs, wood and arborite, 171.0 x 245.1 x 39.0 cm. Art Gallery of Ontario. Purchase, 1980.

This exhibition concentrates on two sculptures by Michael Snow in the collection of the Art Gallery of Ontario, *Atlantic*, 1967, and *First to Last*, 1967, and his film *Wavelength*, 1966–67. The sculptures mark a break from his *Walking Woman* series, whose perceptual and conceptual concerns were abstracted into the more reduced “apparatuses” for the investigation of seeing that these sculptures represent. The camera apparatus and the photographic image are integral to these sculptures.

The exhibition focuses on the relation of these sculptures to Snow's epoch-making film *Wavelength*. Snow has said of this film: “I wanted to make a summation of my nervous system, religious inklings, and aesthetic ideas. I was thinking of planning for a time monument in which beauty and sadness of equivalence would be celebrated, thinking of trying to make a definitive statement of pure Film space and time, a balancing of “illusion” and “fact,” all about seeing. The space starts at the camera's (spectator's) eye, is in the air, then is on the screen, then is within the screen (the mind).”

One hundred brochures are included in the exhibition fee. The exhibition is transported by truck and installed under the supervision of Art Gallery of Ontario staff.

Curated by Philip Monk, curator, contemporary Canadian art. Organized for **provincial circulation** by the Art Gallery of Ontario.

Space: 2 sculptures, 1 film, 3 panels; approximately 93 sq. metres (1000 sq. ft.). The film requires a darkened room with seating.

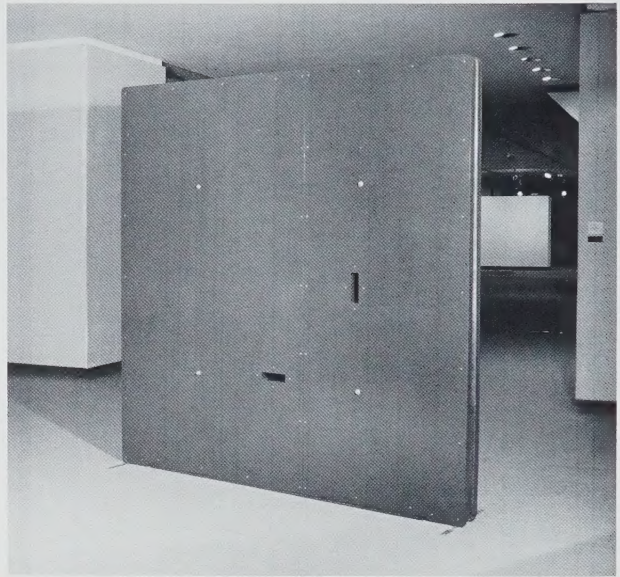
Fee: \$750 (includes 100 brochures)

Dates available for circulation: January–December 1993

Security: Full gallery electronic alarm system; periodic patrols by a responsible staff member.

Lighting: Incandescent only; maximum of 200 lux for painted sculpture, 50 lux for works on paper.

Temperature and Humidity: Maximum daily fluctuations of $\pm 3\%$ from a norm of 50% humidity and 20–22°C (68–72°F).



Michael Snow (Canadian, b. 1929), *First to Last*, 1967; painted plywood, aluminum, glass, 208.5 x 208.5 each panel. Art Gallery of Ontario. Purchase, 1985.



Michael Snow (Canadian, b. 1929), *Wavelength*, 1967; colour, 45 minutes. Courtesy of the Canadian Filmmakers Distribution Centre.



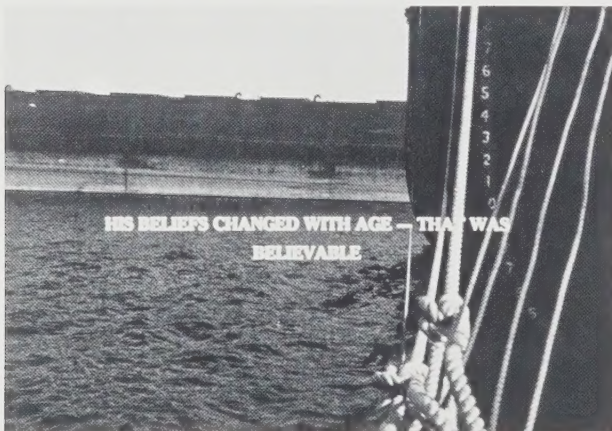
David Rimmer (Canadian, b. 1942), *Narrows Inlet*, 1980; colour, 10 minutes. Courtesy of the Canadian Filmmakers Distribution Centre, Toronto.



Michael Snow (Canadian, b. 1929), *La Région Centrale*, 1971; colour, 180 minutes. Courtesy of the Canadian Filmmakers Distribution Centre, Toronto.



Michael Snow (Canadian, b. 1929), *Seated Figures*, 1988; colour, 41 minutes. Courtesy of the Canadian Filmmakers Distribution Centre, Toronto.



Richard Kerr (Canadian), *On Land over Water*, 1984; colour, 60 minutes. Courtesy of the Canadian Filmmakers Distribution Centre, Toronto.

Canadian culture has historically been preoccupied with a relationship to the landscape, and rightly so, since geography, more than anything else, has played a major role in determining the Canadian character. The medium of film allows the viewer to journey through the landscape via the eye of the camera, while adding the dimension of time and the ability to record changes in the land and in the seasons within the space of a single work. The five-part program *Spirit in the Landscape* has as its field of concern the film works of Canadian artists who not only make shots of the landscape but consciously use the camera as a painter does a canvas.

If any one film could be taken as emblematic of Canadian landscape cinema and typical of this series, it would probably be *Canadian Pacific* by David Rimmer. The film assembles an inventory of icons and brings together through a deceptively plain structure, images that point to the clash of technological society with the natural world that is typically reflected in the Canadian response to the landscape.

Spirit in the Landscape examines a selection of the best responses to the landscape from the best contemporary filmmakers, including David Rimmer, Michael Snow, Bruce Elder and Jack Chambers. The work of senior filmmakers, along with that of younger film artists, makes the series an excellent introduction to avant-garde film.

The series is accompanied by a catalogue that discusses the films relative to the writing and ideas of some of Canada's most important critics and philosophers. The exhibition is transported by courier.

Curated by Catherine Jonasson, head of film and video programs, and filmmaker Richard Kerr; catalogue by Bart Testa and Richard Kerr. Organized for **national/international circulation** by the Art Gallery of Ontario.

Space: 13 films in 5 programs, accommodated in a darkened room with seating provided.

Fee: \$1,250 plus customs and brokerage costs where applicable (includes 10 catalogues)

Dates available for circulation: September 1989–September 1991 (AGO Dates: March 28–April 25, 1989)

Security: Periodic patrols by a responsible staff member; secure night locks on all doors and windows.

Lighting: Suitable for the viewing of films.

Equipment: 16mm film projector

Itinerary at time of printing:

Dunlop Art Gallery

Regina, Sask.

September 20, 27, October 4, 11, 18

Anthology Film Archives

New York, N.Y.

October 12, 13, 19, 20, 22



Lisa Steele and Kim Tomczak, From *See Evil*, 1985; videotape.

Since 1984 Lisa Steele and Kim Tomczak have worked together producing videotapes. These tapes concentrate on mass media and cultural politics, their separation and intersections. Using the look and format of commercial television, they insert their own images and agendas, as they explain in discussing their first collaboration, *Working the Double Shift*, 1984:

This tape presents a visual depiction of the fact that mass media – television in particular – does not reflect most people's lives. We produced imagery within our home which directly conflicts with mass media "home life" imagery and values. We also took images which originated within the mass media and totally changed their value system either by isolating the implied (and very conservative) messages and naming them or by entirely replacing the soundtrack, thus creating a new "script." We did this in order to suggest that criticism is possible, and further, that this critical attitude does not have to lead to cynicism on the part of the audience.

The exhibition theme focuses on the collaborative works, but as both artists have long histories as independent video producers, Lisa Steele since the early 1970s in Toronto and Kim Tomczak from the late 1970s in Vancouver, selections of their earlier videotapes are included as well.

The exhibition is accompanied by a catalogue. The catalogue is available through the AGO Book Shop.

Curated by Philip Monk, curator, contemporary Canadian art. Organized for **national circulation** by the Art Gallery of Ontario.

Space: 8–10 hours of tape to be accommodated in an enclosed space or a portion of a gallery with a minimum of one TV monitor plus 10 chairs. Not recommended for busy traffic areas.

Weight: not applicable

Fee: To be determined upon choice of single special screening(s)
or special screening plus public exhibition
or public exhibition

Dates available for circulation: January 1990–January 1991

Security: Periodic patrols; secure night locks

Lighting: Suitable for viewing television

Temperature and Humidity: not applicable

Equipment: $\frac{3}{4}$ " deck and colour monitor



Lisa Steele and Kim Tomczak, From *See Evil*, 1985; videotape.

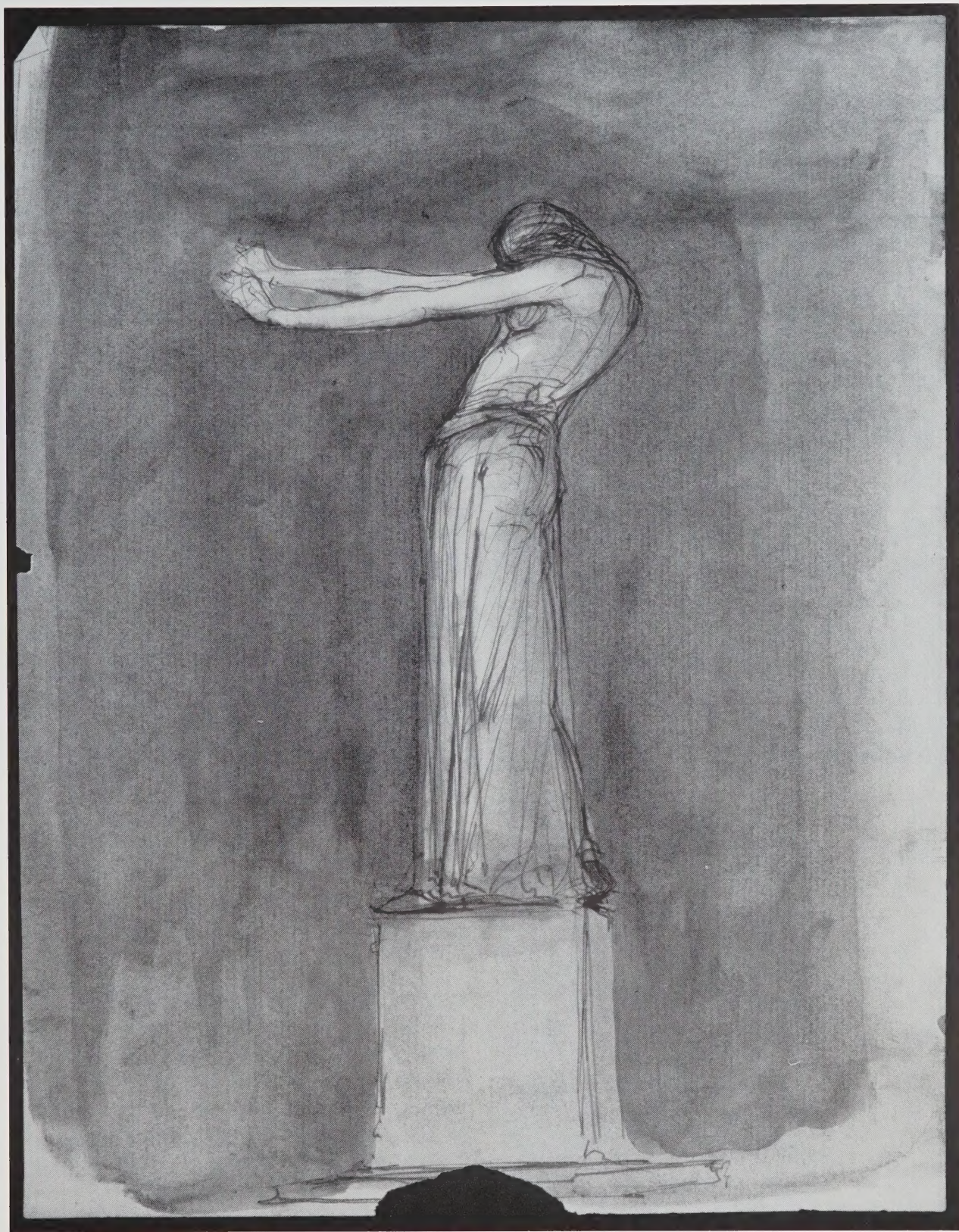


Lisa Steele and Kim Tomczak, From *Private Eyes*, 1987; videotape.



Lisa Steele and Kim Tomczak, From *White Dawn*, 1988; videotape.

Multi Media

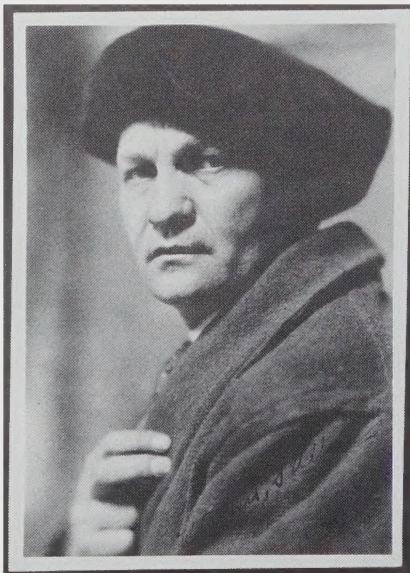


Walter Allward (Canadian, 1876–1955), *Half-draped Figure Gesturing*, c. 1920; graphite, ink and wash on laid paper, 25.9 x 20.1 cm. Gift of Peter A. Allward and family, 1989.

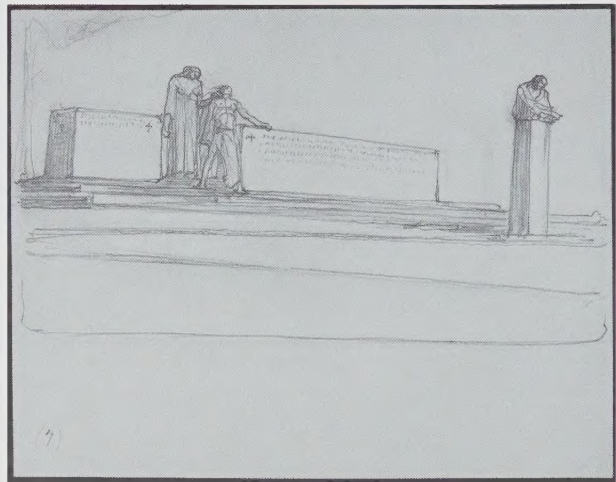
In 1913 Walter Allward was considered to be one of Canada's foremost sculptors. By that time he had executed the Northwest Rebellion Memorial in Queen's Park, Toronto (1896), portrait busts of eminent citizens for the Normal School, the South African War Memorial in Toronto (1911), and was at work on three monumental commissions: the monument to King Edward (never completed), the Bell Memorial, Brantford, and the Baldwin-Lafontaine monument on Parliament Hill, Ottawa. Monumental sculpture was Allward's specialty; his crowning achievement was the Vimy Ridge Memorial (1922-36) in France.

Allward's memorials, even those executed on a smaller scale, were obviously designed with grand aspirations. The basis of this exhibition is a recent gift to the Art Gallery of Ontario of 58 drawings many of which relate to a proposed monument to Sir Frederick Banting. These drawings, along with photographs, photo panels, small scale sculpture and maquettes illustrate Allward's use of the human figure, both alone and in groupings. The influences that came to bear upon his work and his place among early 20th-century sculptors is also examined.

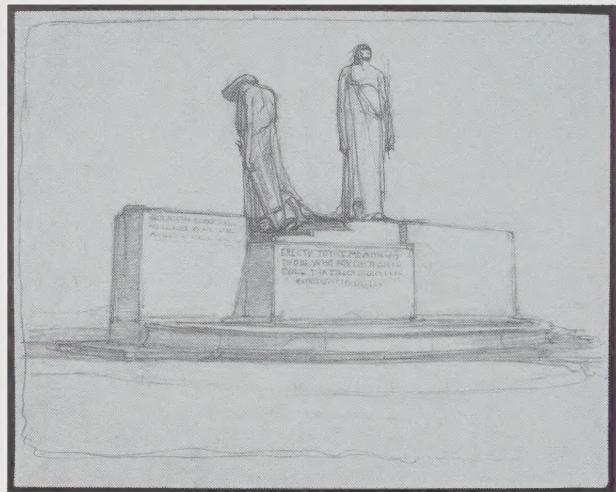
Allward, who was born in Toronto in 1876 and died in 1955, apprenticed with the architectural firm of Gibson and Simpson from 1891 to 1895 while studying at the New Technical School, Toronto. The architectural component in his work was strong throughout his career. The study of his work raises issues relevant to a contemporary audience such as the relation of art to the environment and the relation between art and the public. It is hoped that this exhibition will raise public consciousness of these important issues by signaling the existence of an ongoing tradition of the placement of works in public spaces. The sculpture itself and the use of allegory is also of interest to contemporary audiences. Allward can be seen as spanning the distance between 19th-century traditions (drawn from even earlier ones) and our own times.



M.O. Hammond (Canadian 1876-1934), W.S. Allward, looking up, c. 1920; bromide, 17.0 x 12.0 cm. Art Gallery of Ontario, E.P. Taylor Reference Library.



Walter Allward (Canadian, 1876-1955), *Study for the Banting Memorial, #7*, c. 1941; graphite on wove paper, 21.5 x 27.3 cm. Gift of Peter A. Allward and family, 1989.



Walter Allward (Canadian, 1876-1955), *Sketch for Stratford War Memorial*, c. 1922; graphite on laid paper, 20.1 x 25.1 cm. Gift of Peter A. Allward and family, 1989.

A catalogue accompanies this exhibition. The exhibition is transported by truck and installed under the supervision of AGO staff.

Curated by Christine Boyanoski, assistant curator, Canadian historical art. Organized for **provincial circulation** by the Art Gallery of Ontario.

Space: Approximately 61 r. metres (200 r. ft.)

Fee: \$1,350 (includes 10 catalogues)

Dates available for circulation: February-October 1993

Security: Full gallery electronic alarm system; periodic patrols by a responsible staff member; safety tabs affixed to small works must be screwed to the wall.

Lighting: Incandescent only; 50 lux for works on paper

Temperature and Humidity: Maximum daily fluctuation of $\pm 3\%$ from a norm of 50% humidity and 20-22°C (68-70°F)



William Morris (British, 1834–1896), *Minstrel Angels*, 1882; executed by Morris and Co., stained glass 64.7 x 78.7 cm. Collection The Montreal Museum of Fine Arts, gift of the family of Mr. David A.P. Watts.

William Morris (1834–1896), the British poet, artist, craftsman, decorator and social reformer, had an influence far beyond his native land, one which spread in the late 19th century to Montreal, Toronto and Vancouver. This exhibition includes over 200 objects by Morris and his circle – paintings, drawings, prints, ceramics, textiles, rare books, wallpaper, stained glass, vintage photographs, furniture and jewellery – borrowed from Canadian collections from coast to coast.

Morris played a key role in the Arts and Crafts movement and was the most industrious and prolific member of a group of artists and designers, which included the Pre-Raphaelites Dante Gabriel Rossetti and Edward Burne-Jones, and the potter William de Morgan. Together they set out to upgrade the everyday environment and educate public taste by producing well-designed objects which would divert the middle classes from the overblown and "ugly" machine-made productions of the early industrial revolution.

Believing that art had reached its zenith before the High Renaissance, they looked to the gothic Middle Ages and the early Italian Renaissance for inspiration for designs, techniques and standards of workmanship. Emulating the practices of a medieval guild, they decided that the division of labour which came with the High Renaissance had alienated the workman from participation in the creative process and from pride in the finished work. They sought to educate craftsmen in the principles of good design and fine workmanship. Under the umbrella of his business *Morris, Marshall, Faulkner and Co.*, Morris transformed the fine and decorative arts of the late Victorian period.

The work of Morris and his associates was collected in Canada in the late nineteenth century, and had an impact on Canadian design which has yet to be documented. In the 1960s the Arts and Crafts movement



Burne-Jones, Edward (British, 1833–1898), *When Adam delved and Eve span, who was then the Gentleman*, wood cut on laid paper, 50.0 x 42.9 cm (sheet). Collection Art Gallery of Ontario, purchase, 1971

once again became the source of international interest and outstanding examples were collected in this country in the last 30 years. The exhibition documents and publishes for the first time the wealth of material in Canadian public and private collections.

A major catalogue, with contributions by noted Canadian and international scholars, accompanies the exhibition. The exhibition is transported by truck and installed under the supervision of Art Gallery of Ontario staff.

Coordinated by Katherine Lochnan, curator of prints and drawings, with the assistance of Carole Silver, noted Morris scholar, Yeshiva University, New York, and Douglas Schoenherr, associate curator, prints and drawings, National Gallery of Canada. Organized for **national circulation** by the Art Gallery of Ontario.

Space: Approximately 200 works of art; approximately 1023 sq. metres (11,000 sq. ft.)

Fee: to be determined. Cost of the exhibition is the exhibition fee plus a share of shipping and insurance costs

Dates available for circulation: July 1993–January 1994 (AGO dates: March 12–May 24, 1993)

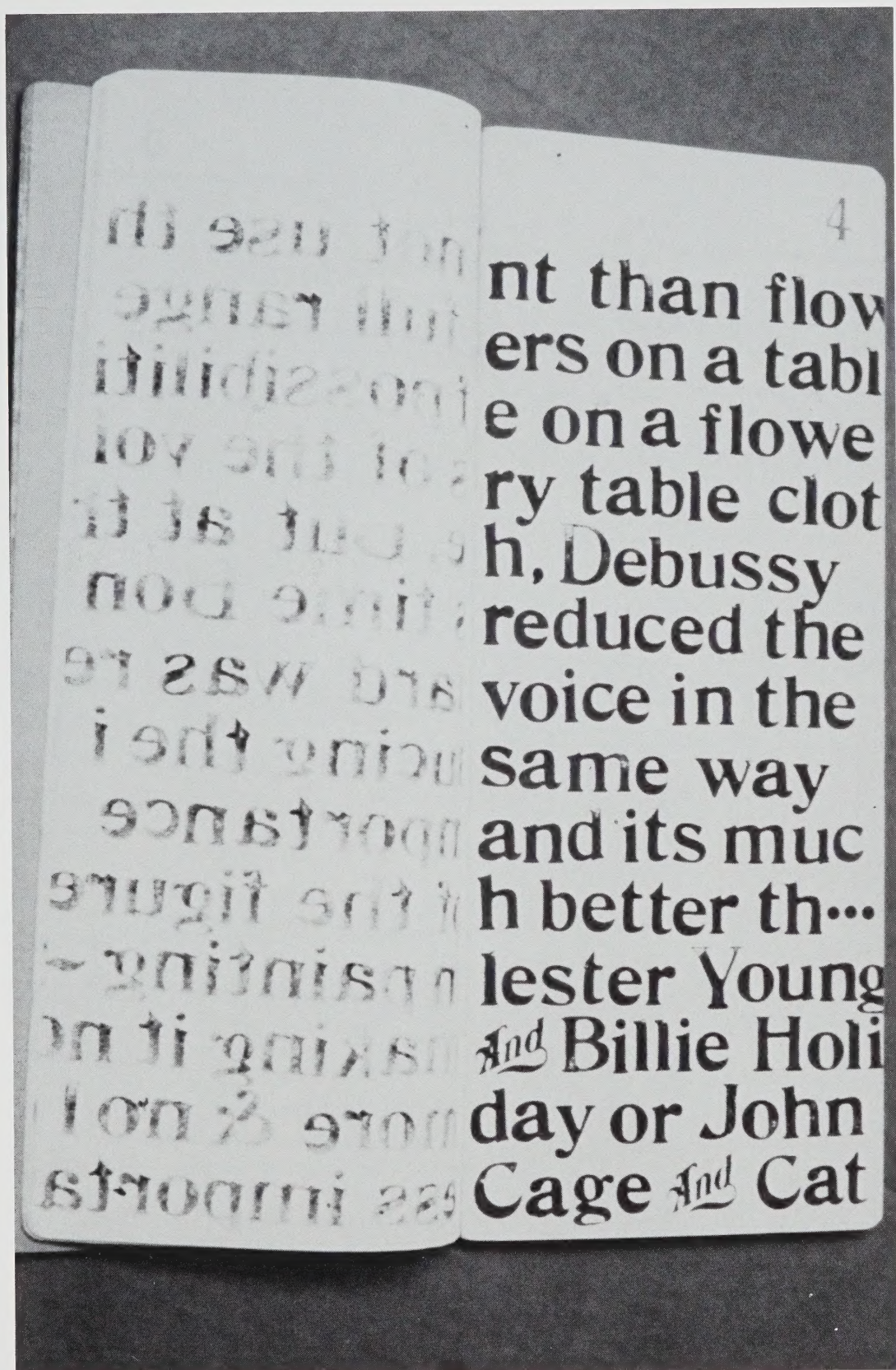
Security: Full gallery electronic alarm system; in view of an attendant during open hours; safety tabs affixed to small works must be screwed to the wall; additional security measures as requested by the AGO.

Lighting: Incandescent only; maximum of 150 lux for paintings, 50 lux for works on paper and textiles

Temperature and Humidity: Maximum daily fluctuations of $\pm 3\%$ from a norm of 50% humidity and 20–22°C (68–72°F)



Dante Gabriel Rossetti (British, 1828–1882), *The Roseleaf*, 1870; Two types of graphite on wove paper, 38.9 x 35.5 cm. Collection National Gallery of Canada, Ottawa.



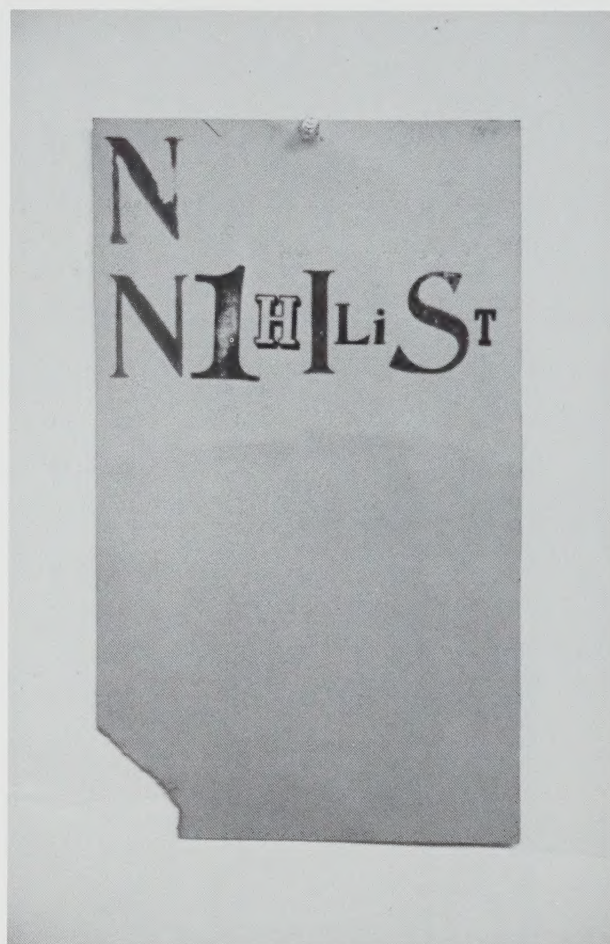
Greg Curnoe (Canadian, b. 1936), *Blue Book #2*, July–November, 1964; stamp pad ink on paper, 37.2 x 15 cm, page 4. Collection of the artist.

This exhibition focuses on Greg Curnoe's rubber stamp books from the 1960s. Some related works on paper as well as a number of recent books are also included. These works are all from the artist's personal collection and were brought together for the first time by Art Metropole in the fall of 1989.

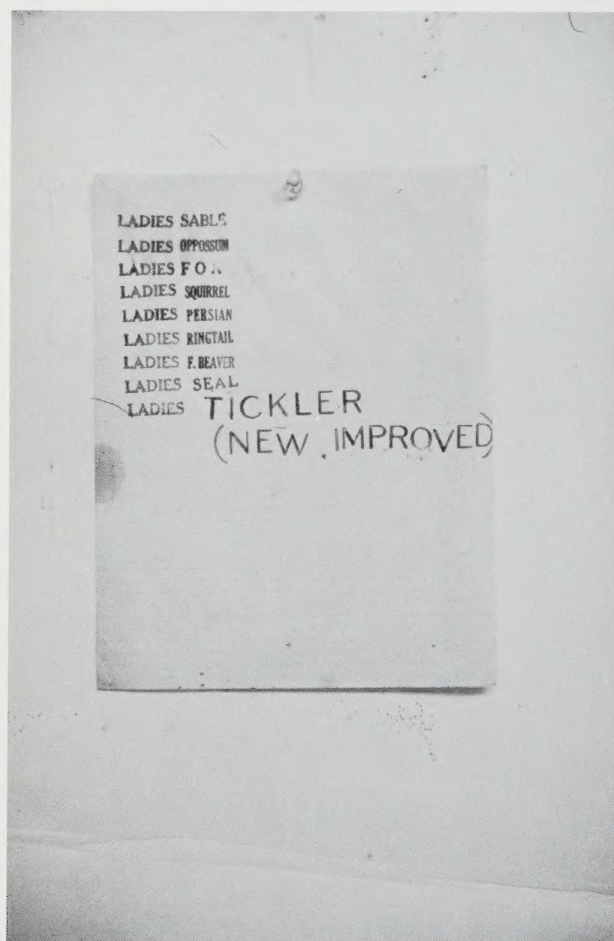
It is particularly appropriate that this exhibition be made available for provincial touring for Greg Curnoe has been an important participant in the Ontario visual arts community over the last 30 years. Based in London, Ontario, Curnoe became a leading figure of that community in the 1960s and 1970s. Curnoe's approach to art making is informed by his regionalist concerns, his personal interests and the circumstances of his daily life.

These bookworks contain lists, inventories and descriptions that are personal and specific. They are poetic accumulations of words and letters printed in various formats and typefaces forming ironic associations of an often political nature. The resulting texts act as both referent and object. The semantics and the visual configuration of language play an important role in the appreciation of these works.

Greg Curnoe is one of the sole figures in North America in the 1960s to have worked so thoroughly the rubber stamp technique in the production of



Greg Curnoe (Canadian, b. 1936), *Nihilist*, 1964; gouache and stamp pad ink on coloured card, 38.0 x 22.5 cm. Collection of the artist.



Greg Curnoe (Canadian, b. 1936), *Ladies Tickler*, 1961; stamp pad ink on paper, 28.0 x 21.0 cm. Collection of the artist.

books. This exhibition reveals a coherent and unique body of works and allows us to appreciate Curnoe's inventiveness in the application of this technique as well as another important facet of his artistic output.

A catalogue accompanies the exhibition. The exhibition is transported by truck and installed under the supervision of Art Gallery of Ontario staff.

Curated by Art Metropole, Toronto, and organized for **provincial circulation** by the Art Gallery of Ontario.

Space: Approximately 46 r. metres (150 r. ft.)

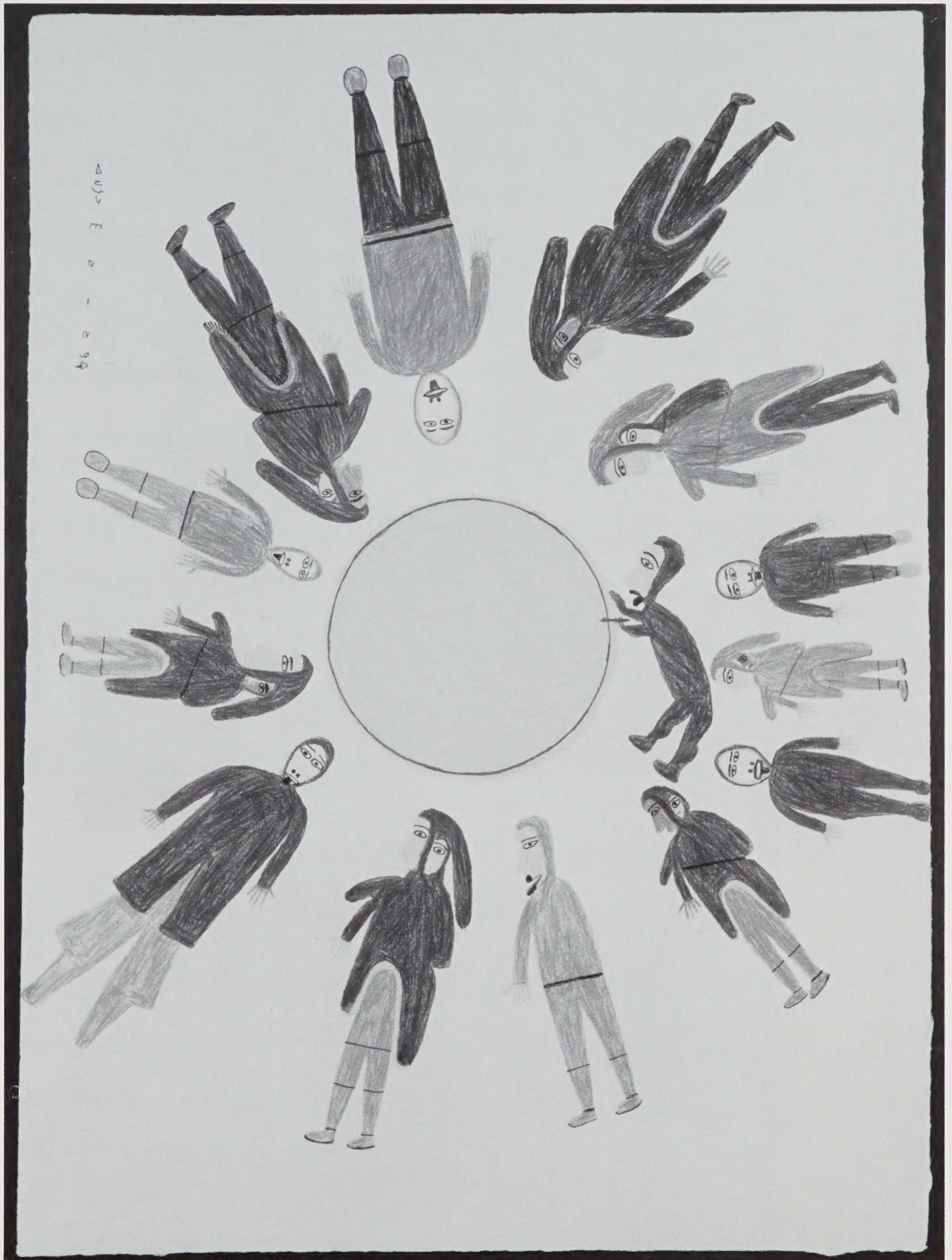
Fee: \$1,250 (includes 3 catalogues)

Dates available for circulation: September 1992–May 1993

Security: Full gallery electronic alarm system; in view of an attendant during open hours; safety tabs affixed to small works must be screwed to the wall.

Lighting: Incandescent only; maximum 50 lux for works on paper

Temperature and Humidity: Maximum daily fluctuations of $\pm 3\%$ from a norm of 50% and between 20–22°C (68–72°F)



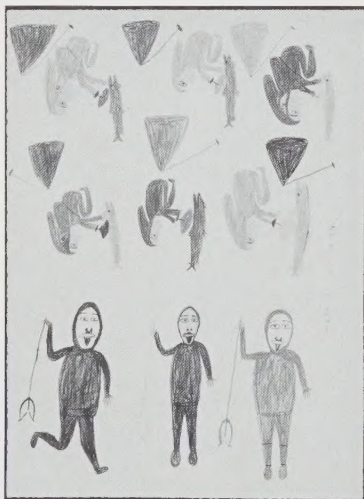
Luke Anguhadluq (Canadian (Baker Lake) 1895–1982), *Drum Dance*; coloured pencil and graphite on hand-made paper, 58.5 x 80.0 cm. On loan to the Art Gallery of Ontario from Samuel and Esther Sarick.

Luke Anguhadluq was born near Chantry Inlet in 1895 into a group of Inuit known as the *Utkuhikhalingmiut*. As access to this Back River location was achieved only with great difficulty, contact with white men during the 19th century was limited. These encounters with the Arctic explorers George Back (1834), James Anderson (1855) and Frederick Schwatka (1879) were brief and had no impact on the *Utkuhikhalingmiut*. When Knud Rasmussen spent six days with the *Utkuhikhalingmiut* in 1923, he noted that the older men and women were seeing white men for the first time.

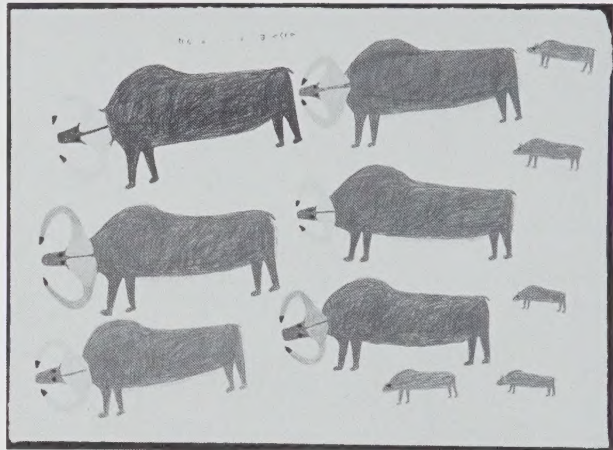
Anguhadluq lived in this remote area of the Arctic until the late 1950s, when famine forced his family to move onto the Barren Lands. It was not until 1967 that he abandoned the traditional Inuit habitat, the igloo in winter and *tupiq* or tent in summer, for government housing at Baker Lake. In 1968, at the age of 73, Anguhadluq began to draw.

Anguhadluq's drawings reflect both in subject matter and style, his unique experience as an *Utkuhikhalingmiut*. Traditional methods of hunting with bow and arrow or spear; of fishing with leister and hook-spear; of entertainment with drum dances and acrobatics; of habitation in the igloo or *tupiq* and of transportation by kayak or *qamotik*, predominate.

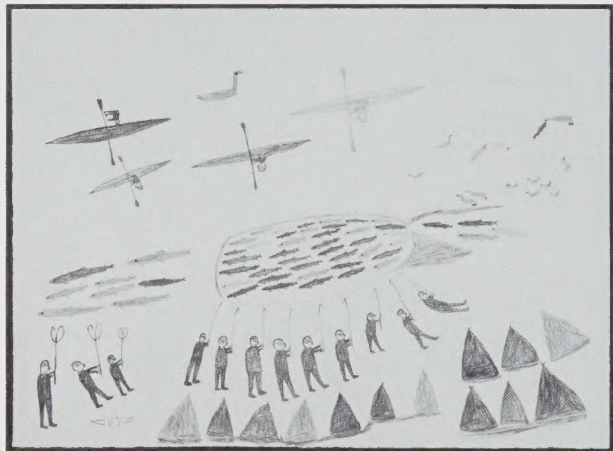
Stylistically, the most obvious characteristic of his drawings is their lack of illusionism. Because of his late exposure to the technique of drawing and innate resistance to the culture of the white man, Anguhadluq developed a personal, formal vocabulary uninfluenced by traditional western pictorial conventions such as spatial recession, one-point perspective, tonal gradation, foreshortening and overlapping of forms. He chose instead to create multi-perspectival, multi-directional images. In *Musk-oxen with Wolves*, for example, Anguhadluq combined an aerial view of the head with the profile of the body to produce an intriguing form of a musk-ox. In *Fishermen with Women Cleaning Fish*, he shifted the alignment of figures so that the fishermen and the women cleaning fish face opposing edges of the sheet of paper.



Luke Anguhadluq (Canadian (Baker Lake) 1895–1982), *Fishermen with Women Cleaning Fish*; coloured pencil and graphite on B.F.K. Rives paper, 76.5 x 56.0 cm. On loan to the Art Gallery of Ontario from Samuel and Esther Sarick.



Luke Anguhadluq (Canadian (Baker Lake) 1895–1982), *Musk-oxen with Wolves*; coloured pencil and graphite on hand-made paper, 58.5 x 80.0 cm. On loan to the Art Gallery of Ontario from Samuel and Esther Sarick.



Luke Anguhadluq (Canadian (Baker Lake) 1895–1982), *Spring, Summer, Autumn, 1970*; coloured pencil and graphite on B.F.K. Rives paper, 56.0 x 76.0 cm. On loan to the Art Gallery of Ontario from Samuel and Esther Sarick.

In a comprehensive examination of Anguhadluq's œuvre these and other formal devices employed by the artist are defined and interpreted. It is shown that they belong to a consistent and complex system that relates to the artist's experience of the world.

Space: Concise edited version (approximately 35 works) – approximately 61 r. metres (200 r. ft.). A larger version is being produced for national circulation and can be requested by provincial clients if space permits.

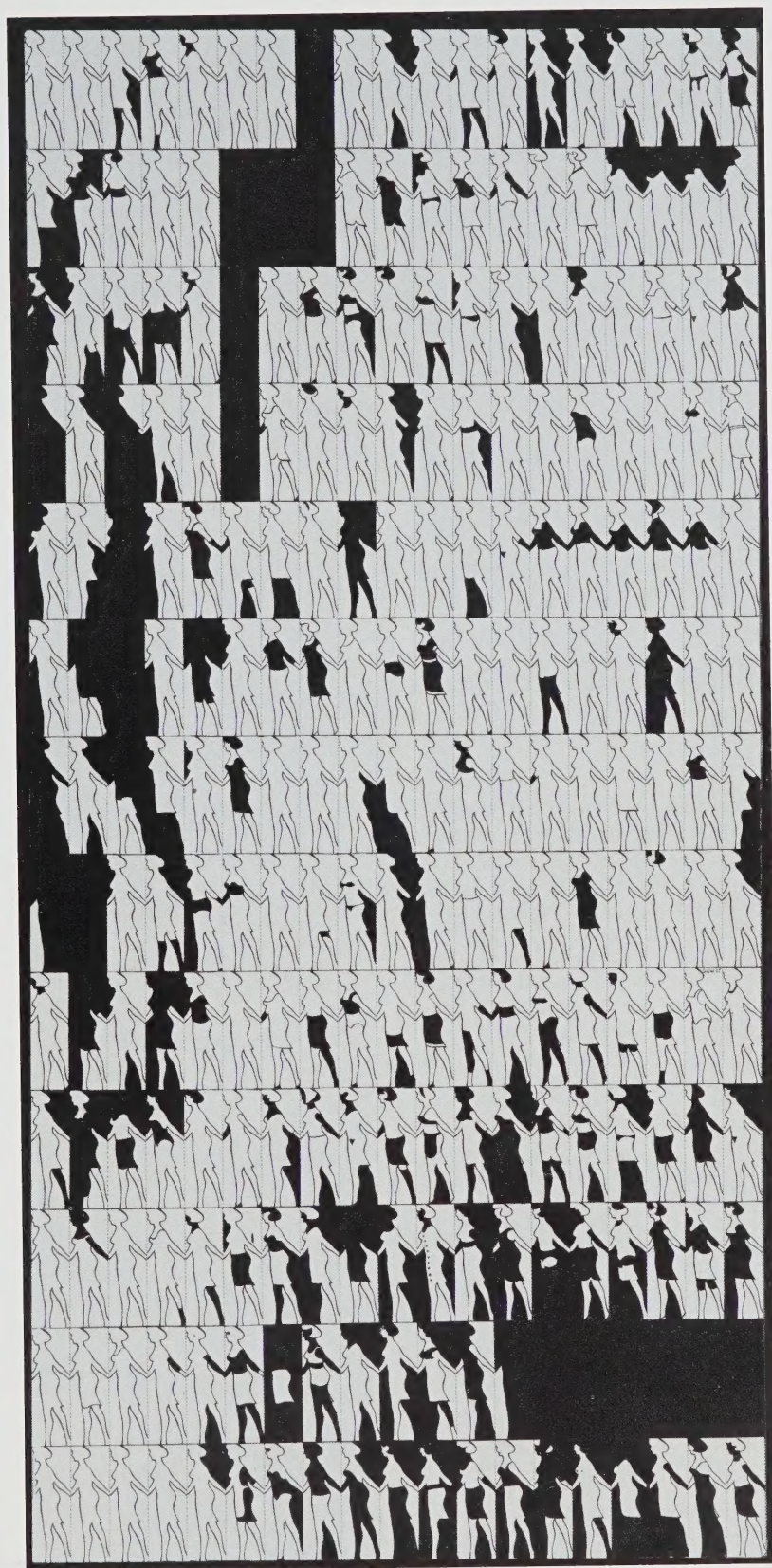
Fee: \$1,300 (includes 10 catalogues)

Dates available for circulation: January–May 1993 (3 venues only)

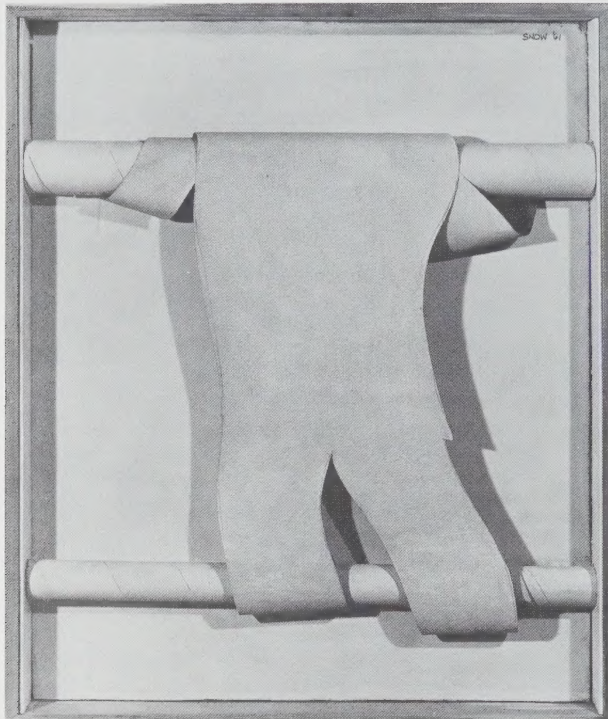
Security: Full gallery electronic alarm system; in view of an attendant during open hours.

Lighting: Incandescent only; maximum of 50 lux for works on paper.

Temperature and Humidity: Maximum daily fluctuations of $\pm 3\%$ from a norm of 50% humidity and 20–22°C (68–70°F)



Michael Snow (Canadian, 1929–), *Encyclopedia*, 1965; ink on printed paper – acrylic resin varnish, 245.1 x 118.1 cm. Art Gallery of Ontario. Purchase with assistance from Wintario, 1977.



Michael Snow (Canadian, 1929–), "Rolled Woman I", 1961; Canvas, and cardboard cylinders in wooden case, 76.5 x 63.8 cm. Collection Art Gallery of Ontario. Gift from the McLean Foundation, 1962.

Michael Snow's Walking Woman Works of 1961–67 were a dominant feature of the mid-sixties Canadian art scene, a major force at the centre of a decade that saw the radical reshaping of traditional boundaries in the visual arts. The Walking Woman, a simple cutout silhouette of a typical young woman of the period, was the "subject" of every one of Snow's works, a remarkable fidelity that freed him to try anything, secure in the knowledge that every piece would remain a coherent part of the whole. In that sense the Walking Woman Works are one, a massive dispersed monument that explores in imaginative re-creation virtually the whole range of western mankind's aesthetic strategies, and raises a few new ones. Each piece nonetheless stands on its own, creating a specific experience and raising particular questions about creating and about viewing art; about how we make and how we perceive.

Using a number of selected pieces in various media from the collection of the Art Gallery of Ontario, this exhibition samples the artistic breadth and intellectual depth of the Walking Woman Works, suggesting the crucial importance of this body of work to the history of Canadian art. In addition, Snow's *New York Eye and Ear Control* of 1964, one of the Walking Woman Works, is available for screening. This 37-minute black and white film, described by the artist as work of "philosophy,... a true determinate simultaneity," all about "polarities, opposites, supposed opposites," provides an effectively wide-ranging reference for the interpretation of the whole Walking Woman Works.

One hundred brochures are included in the exhibition fee. The exhibition is transported by truck and installed under the supervision of Art Gallery of Ontario Staff.

Curated by Dennis Reid, curator of Canadian historical art. Organized for **provincial circulation** by the Art Gallery of Ontario.

Space: Approximately 12 pieces in various media; approximately 167.4 sq. metres (1800 sq. ft.). The film requires a darkened room with seating.

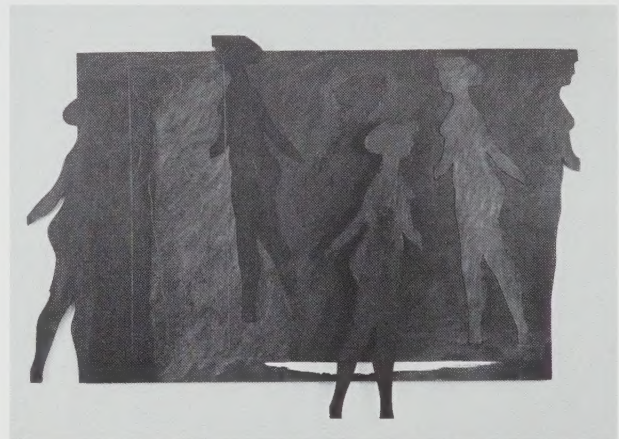
Fee: \$1,200 (Includes 100 brochures)

Dates available for circulation: May 1993–April 1994

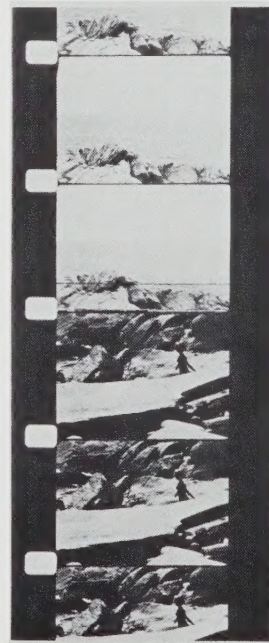
Security: Full gallery electronic alarm system; in view of an attendant during open hours; safety tabs affixed to small works must be screwed to the wall.

Lighting: Incandescent only; maximum 150 lux for paintings, 50 lux for works on paper.

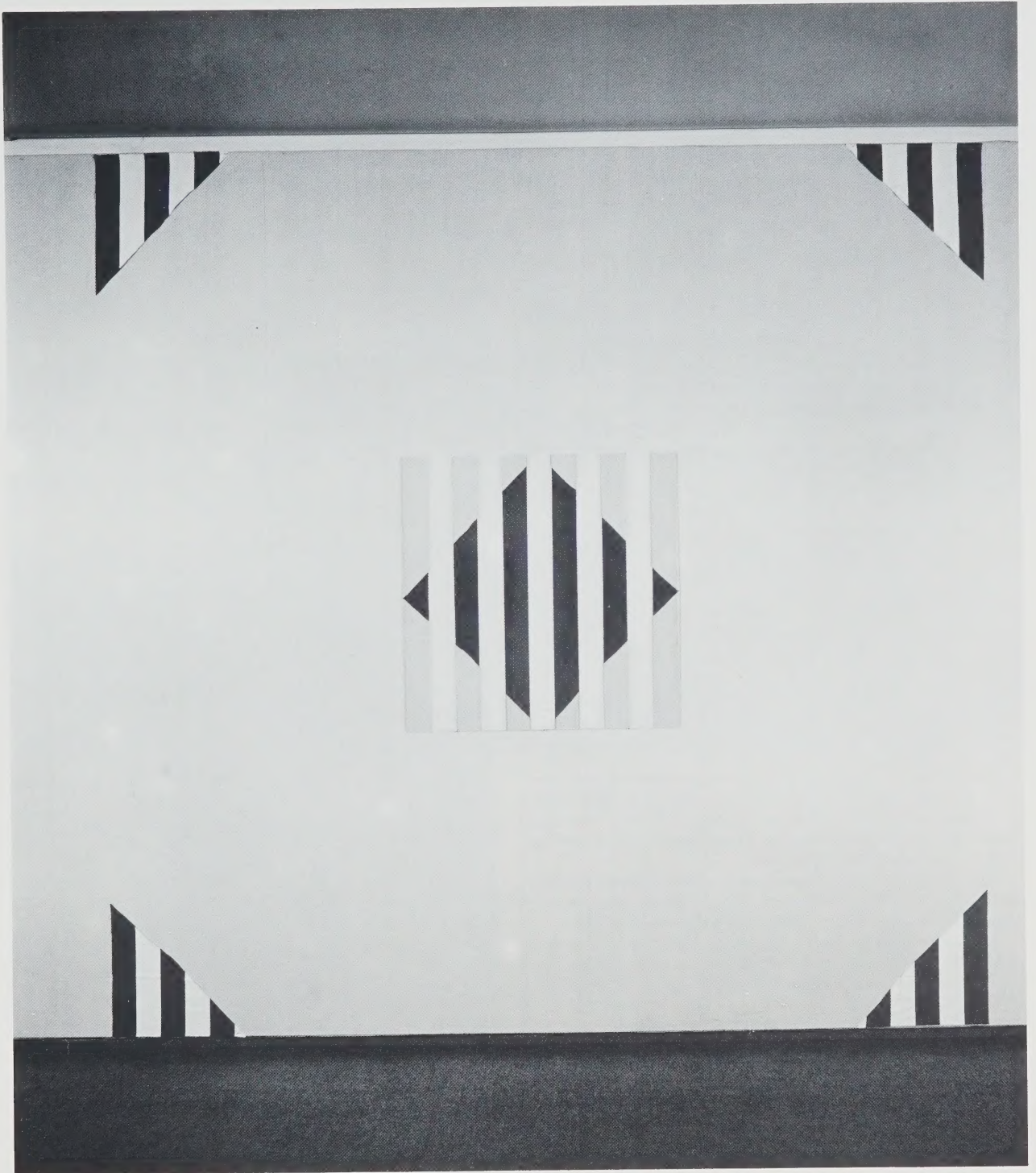
Temperature and Humidity: Maximum daily fluctuations of $\pm 3\%$ from a norm of 50% humidity and 20–22°C (68–70°F)



Michael Snow (Canadian, 1929–), *Venus Simultaneous*, 1962; oil on canvas and wood, 200.7 x 299.7 x 15.2 cm. Art Gallery of Ontario, purchase, 1964.



Michael Snow (Canadian, 1929–), *New York Eye and Ear Control*, 1964; black & white 16mm, 37 minutes. Courtesy Art Gallery of Ontario, Toronto.



Daniel Buren (French, b. 1938), *Tissu Rayé découpé sous verre peint #3*, 1982; cloth, glass and paint, 95.7 x 95.7 cm. Art Gallery of Ontario. Purchase, 1982.

French art has not figured prominently in recent discussions of contemporary art. It has played only a minor role in the large international survey exhibitions, and those few survey shows dedicated to contemporary French art staged in recent years in North America – New York (1982) and Vancouver (1985) – have largely failed to broaden interest. A few individual star artists, such as Daniel Buren and Christian Boltanski, are, of course, ubiquitous in the international context, but no convincingly comprehensive sense of current French creativity has been established.

This may not so much be a problem of the work of French artists themselves as a consequence of external factors, attributable perhaps to the local workings of the French art-political scene or, in international consciousness, to the fact that in the 1980s French art has not had a marketable face comparable to such clearly identifiable movements as the Transavantgarde in Italy, Neo-Expressionist painting in Germany or the new sculpture in Britain. The best of French artists have on the contrary tended to pursue quite individual stances and looks, so that to worry about just what is "French" art may require the kind of subtle conceptualizing that will not in the first instance bring us closer to the artists or their work.

The AGO exhibition is intended as a corrective to the general lack of awareness of the French situation and is based on the curatorial conviction that there is at the end of the 1980s a depth and range of artistic production in France that deserves to be reported on. It is proposed as an information show, and shies away from a thematic approach that here would be distorting and unconvincing. As with German and Italian artists in the Art Gallery of Ontario's *European Iceberg* in 1985, the intent is rather to survey the French artists who have been producing the freshest and most challenging work of the past decade, regardless of generation. What is important above all is that the exhibition provide a situation in which the work of the selected artist can be made visible in some depth and breadth and can speak with authority.

The final selection comprises some fifteen artists working in painting, sculpture, installations and photo-based work, as well as video and experimental film.

A poster and a major bilingual catalogue accompany the exhibition. The exhibition is transported by truck and installed under the supervision of Art Gallery of Ontario staff.

Curated by Roald Nasgaard, chief curator, Art Gallery of Ontario, in co-operation with Marie-Claude Jeune, conseiller pour les arts plastiques, Direction Régionale des Affaires Culturelles, Lyons, France. Video component curated by Christina Ritchie, assistant curator of international contemporary art; experimental film component curated by Cathy Jonasson, head of film and video programs. Organized for **national/international circulation** by the Art Gallery of Ontario.

Space: Approximately 152 r. metres (500 r. ft.), 929 sq. metres (10,000 sq. ft.); title and information panels.

Fee: Exhibition fee to be established. Cost to exhibiting centres is the exhibition fee plus a share of the shipping costs, as well as local living expenses for artists and installation costs; customs and brokerage costs where applicable. The exhibition fee includes

video costs. The film component is optional and carries a separate cost.

Dates available for circulation: June–December 1991 (AGO Dates: January–April 1991)

Security: Full gallery electronic alarm system; periodic patrols by a responsible staff member; safety tabs affixed to small works must be screwed to the wall; additional security measures as recommended by the AGO.

Lighting: Incandescent only; maximum 150 lux for paintings, 50 lux for works on paper

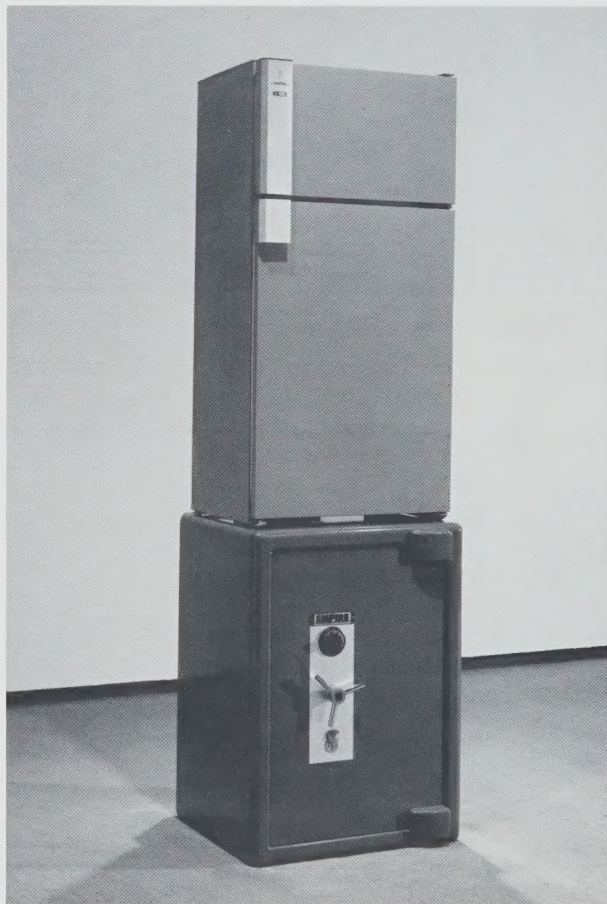
Temperature and Humidity: Maximum fluctuations of $\pm 3\%$ from a norm of 50% humidity and 20–22°C (68–72°F)

Special Requirements:

Film: Darkened room with seating provided. Professional projectionist for 16mm film.

Video: An enclosed space or a portion of a gallery with a minimum of one TV monitor plus 10 chairs. Not recommended for busy traffic areas.

Equipment: 16mm film projector and 3/4" U-matic or professional quality VHS and colour monitor



Bertrand Lavier (French, b. 1949), *Sittal Empire* 1986; refrigerator and safe, 251.4 x 73.6 x 73.6. Art Gallery of Ontario. Purchase, 1987.



László Fehér (Hungarian, b. 1953), *Untitled*, 1989; oil on canvas, 200.0 x 300.0 cm.

Although opportunities for viewing international contemporary art have increased in Canada over the past decade, the focus has nonetheless remained on the powerful centres of the art world, Germany, Italy and the United States. Seldom do we have the chance to get acquainted with the art and culture of other, smaller European countries, despite the fact that their experience of working in varying degrees of isolation on the periphery of the art scene – in art-world terms, at least – may be closer to the Canadian art experience.

Because of the high quality of its artistic production and the dynamism of its cultural scene, Hungary has emerged as one of those countries whose contemporary art merits close attention. Although it is tempting to attribute the surprising vitality of the art scene in Budapest to the sweeping social and political changes taking place in Hungary, such a generalization would fail to take into account the rich avant-garde tradition that the best of Hungarian contemporary art builds on. The significant contributions of Hungarian artists and intellectuals to major international movements such as the Bauhaus are well-known. But the fact that during the 1960s and 1970s there existed in Hungary a small but dynamic underground art scene that kept the avant-garde traditions alive (artists were engaged in rigorous conceptual work, performance art and experimental film production) is almost totally obscured.

The recent political changes brought with them a gradual breaking down of barriers between the so-called official and unofficial art. Today, Hungarian art is best characterized as thoroughly pluralistic and radically subjective in approach. Artists wrestle with their own private demons, confronting personal mythologies – formal artistic concerns, political, environmental, moral and religious issues, or the historic re-emergence of the concept of Central European identity. While much of the excellent and confident work of such artists as Ákos Birkás, László Fehér, Károly Kelemen, Ilona Keserü, Géza Samu, Sándor Pinczehelyi, Miklós Erdély and Imre Bukta, (paintings, sculptures, environments and installations) functions on a universal level, it also communicates a profound self-knowledge and identification with things Hungarian.

When one looks at Hungarian art in an international context and from a Canadian/North American perspective, many important issues come into focus that reach beyond the specifically Hungarian art situation. One might ask: How is the dissident artist affected when the political order begins to change its colour? What is the price of compromise? Are Western critics and art historians, who prefer things in neat categories – West and East, us and them – ready to deal with the re-integration of the cultures of Poland, Hungary, Estonia, the Ukraine – or the USSR, for that matter – into a new European reality? These are just some of the far-reaching issues that lend themselves to discussion and for which a rigorously selected exhibition of contemporary Hungarian art is a logical forum.

The exhibition is not intended as a survey of recent Hungarian contemporary art. Rather, it will focus on the artistic production of about eight of the top artists working in Hungary today, as well as the work of the recently deceased but extremely influential Miklós Erdély, presenting their work in depth with a rich,

high-quality selection. The list of names offered above is not conclusive.

A poster and a major catalogue with essays by the curators and Hungarian art historians accompany the exhibition. The exhibition is transported by truck and installed under the supervision of Art Gallery of Ontario staff.

Cocurated by Clara Hargittay and Roald Nasgaard, chief curator, Art Gallery of Ontario. Feature and experimental film and video components complement the exhibition. Organized for **national/ international circulation** by the Art Gallery of Ontario.

Space: Approximately 91.5 r. metres (300 r. ft.), 465 sq. metres (5,000 sq. ft.); title and information panels.

Fee: Exhibition fee to be established. Cost to exhibiting centres is the exhibition fee plus a share of the shipping costs, as well as local living expenses for artists and installation costs; customs and brokerage costs where applicable.

Dates available for circulation: November 1991–June 1992

Security: Full gallery electronic alarm system; periodic patrols by a responsible staff member; safety tabs affixed to small works must be screwed to the wall; additional security measures as recommended by the AGO.

Lighting: Incandescent only; maximum of 150 lux for paintings, 50 lux for works on paper.

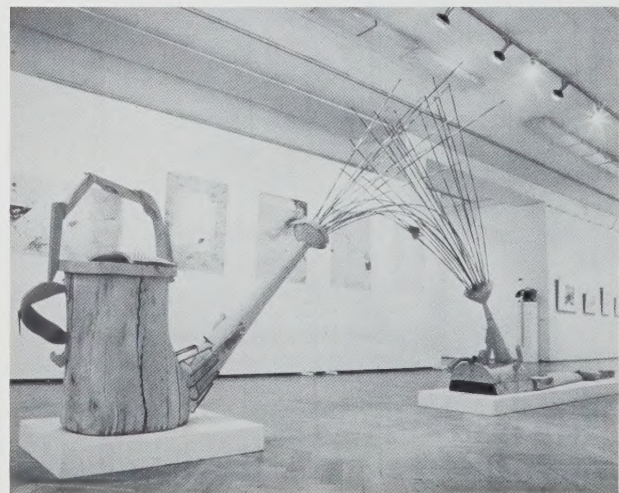
Temperature and Humidity: Maximum fluctuations of $\pm 3\%$ from a norm of 50% humidity and 20–22°C (68–72°F)

Special Requirements:

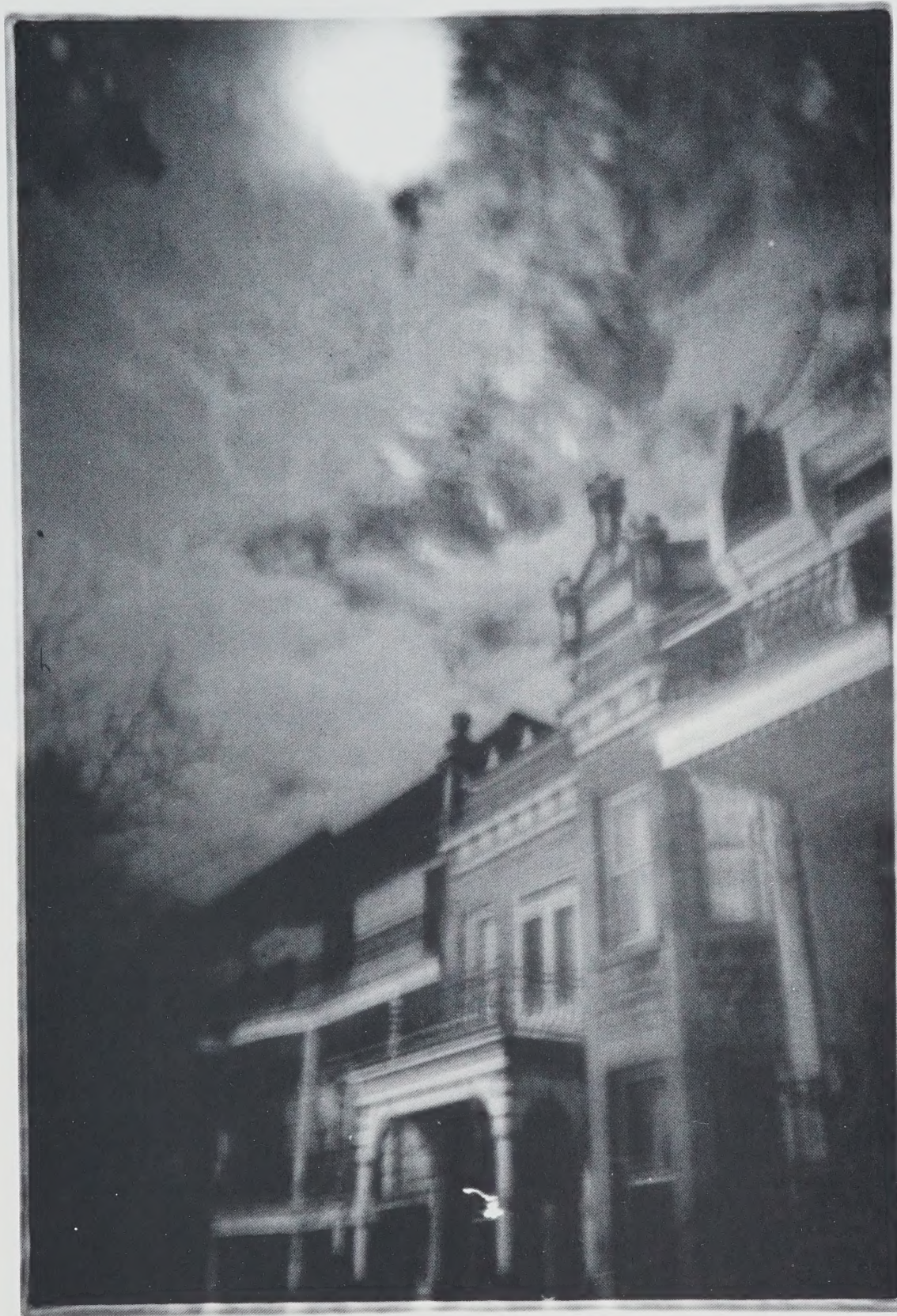
Film: Darkened room with seating provided. Professional projectionist for 16mm and 35mm film.

Video: An enclosed space or a portion of a gallery with a minimum of one TV monitor plus 10 chairs. Not recommended for busy traffic areas.

Equipment: 16mm film projector, 35mm film projector and 3/4" U-matic or professional quality VHS and colour monitor.



Imre Bukta (Hungarian, b. 1952), *Watering Cans*, 1987–88; wood and metal, 220.0 x 80.0 x 300.0 cm.



Angela Grauerholz (Canadian, b. 1952), *Night*, 1986; black and white photograph, 122.0 x 162.5 cm. Collection of the artist.

The urban crisis of the late 1960s gave way to contradictory attitudes ranging from an oblivious acceptance of the widening tear in the urban fabric to a somewhat disconnected celebration of urbanity and its protean nature. The urban landscape has exploded in an overlay of enormous systems, and its guiding principles have lost their cohesion. Yet it endures in a reality of shifting identities.

The proliferation of interventions by artists upon the city's fabric in various public art projects demonstrates urban life's ubiquity and encompassing sense of urgency.

These considerations have led to an exhibition that investigates the emergence and integration of the urban environment in a specific number of artistic practices. The works featured range from an installation piece by Kim Adams to the photographs of Angela Grauerholz and Doug Walker and the drawings of Shirley Witasalo.

This exhibition does not attempt to present an overview or a definite study of the theme in question. At the most, five artists will be featured, and the works presented will focus on representations of the city or its concept, the industrial landscape and architectural views and forms. From the viewpoint of a specific territory of representation and a specific artistic practice, this exhibition attempts to address on the one hand social issues of identity, the public and the private, and on the other the urban environment as utopia and archetype.

Thirty-five catalogues are included in the exhibition fee. The exhibition is transported by truck and installed under the supervision of Art Gallery of Ontario staff.

Curated by Michèle Thériault, assistant curator, contemporary Canadian art. Organized for **provincial circulation** by the Art Gallery of Ontario.

Space: approximately 9–12 framed works, 1–2 installation pieces; approximately 53–61 r. metres (175–200 r. ft.)

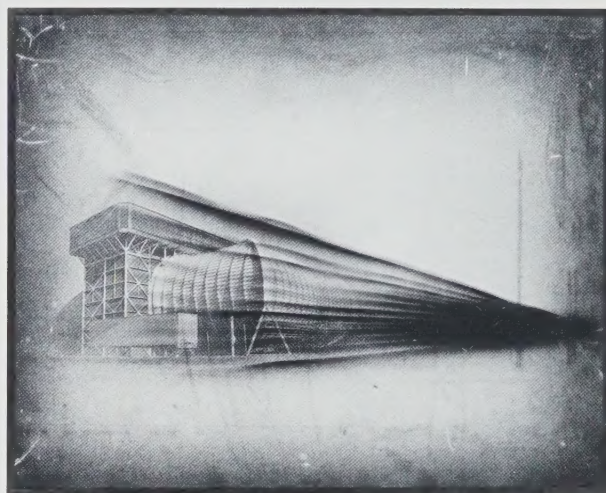
Fee: \$1,200 (includes 35 catalogues)

Dates available for circulation: February 1992 – November 1992

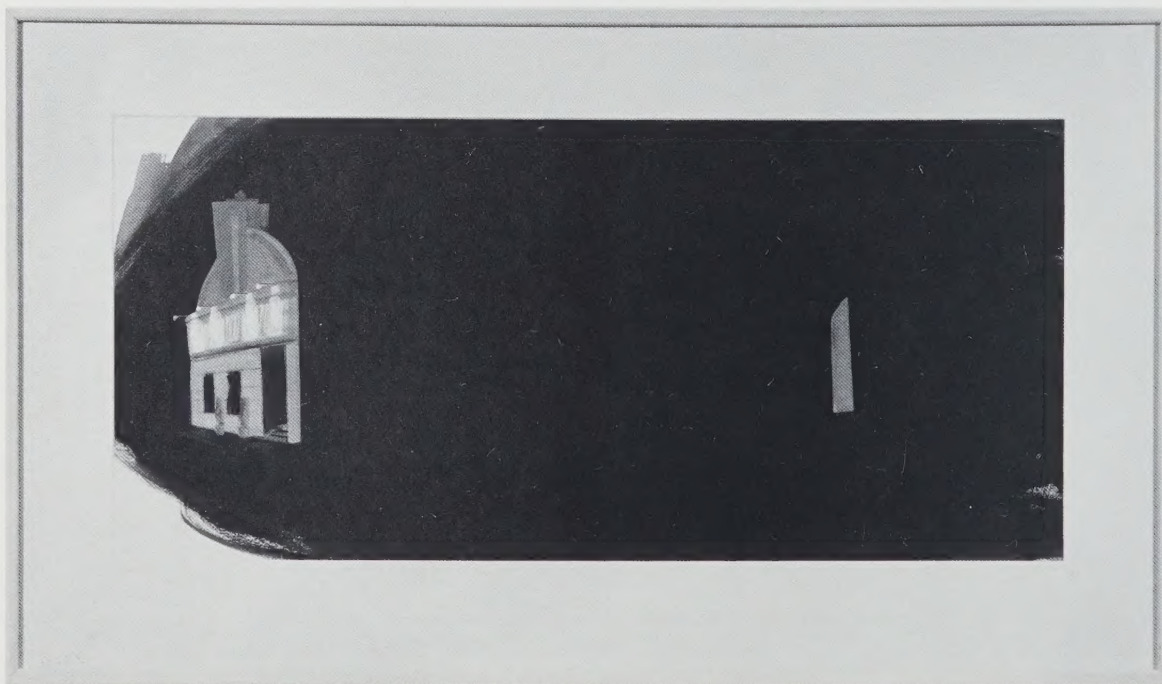
Security: Full gallery alarm system; periodic patrols by a responsible staff member; safety tabs affixed to small works must be screwed to the wall.

Lighting: Incandescent only; maximum of 150 lux for paintings, 50 lux for works on paper.

Temperature and Humidity: maximum daily fluctuations of $\pm 3\%$ from a norm of 50% humidity and 20–22°C (68–72°F).



Douglas Walker (Canadian, b. 1958), *Untitled #8*, 1987; photograph, 121.9 x 152.4 cm. Courtesy of the S. L. Simpson Gallery, Toronto.



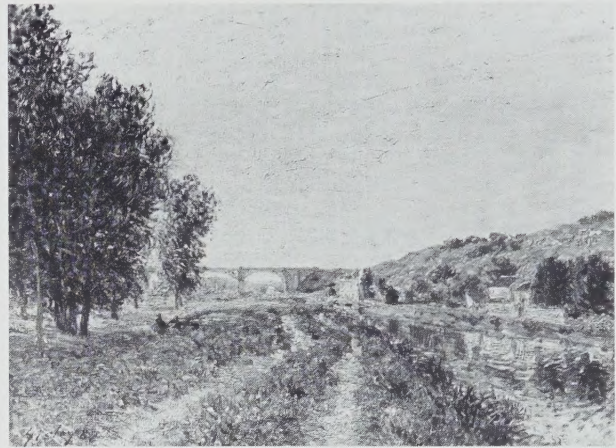
Shirley Witasalo (Canadian, b. 1949), *Presentation Centre*, 1989; gouache on paper, 54.6 x 93.4 cm. Courtesy of Carmen Lamanna Gallery, Toronto.



Camille Pissarro (French, 1830-1903), *Printemps, Temps Gris, Eragny*, 1895; oil on canvas, 60.3 x 70.0 cm. Art Gallery of Ontario. Purchase, 1933.



Edgar Degas (French, 1834-1917), *La Cueillette des Pommes* (The Apple Pickers), bronze (relief), 44.7 x 47.6 x 8.9 cm. Art Gallery of Ontario. Gift of Sam and Ayala Zacks, 1970.



Alfred Sisley (French, 1839-1899), *Paysage près de Moret*, 1884; oil on canvas, 54.3 x 73.4 cm. Art Gallery of Ontario. Purchase, 1933.

The works in this exhibition are all from the Permanent Collection of the Art Gallery of Ontario, but because they embrace several different media and curatorial areas many have not been displayed together before.

Impressionism remains one of the most popular of all artistic movements. The name itself was derived from a painting of 1872 by Claude Monet; the first Impressionist Exhibition was mounted in Paris in 1874, and they continued to be periodically held until 1886. Artists working *en plein air*, such as Charles François Daubigny and Eugène Louis Boudin, provided important precedents for the movement and are represented in this exhibition by characteristic landscapes. Pierre-Auguste Renoir, Alfred Sisley, and Camille Pissarro are featured in quintessential Impressionist subjects, including the effects of light on the Seine and its riverbanks outside Paris. Figures appear in bronzes by Edgar Degas and Auguste Renoir. Intimisme, an offshoot of Impressionism, is represented by works by Pierre Bonnard and Edouard Vuillard. Finally, the influence of Impressionism on American and Canadian painting is suggested by several typical works.

Thirty-five catalogues are included in the exhibition fee. The exhibition is transported by truck and installed under the supervision of Art Gallery of Ontario staff.

Curated by David McTavish, curator, European painting and sculpture. Organized for **provincial circulation** by the Art Gallery of Ontario.



Pierre-Auguste Renoir (French, 1841-1919), *La Seine à Chatou* c.1871; oil on canvas, 45.7 x 55.9 cm. Art Gallery of Ontario. Purchase, 1935.

Space: Approximately 15 works of art, 7 information panels; approximately 30-38 r. metres (100-125 r. ft.)

Weight: not available

Fee: \$1,000 (includes 35 catalogues)

Dates available for circulation: January-June, 1991 (Four venues only)

Security: Electronic alarm system. In view of an attendant at all times. Safety tabs affixed to small works must be screwed to the wall. Special security requirements as specified by the Art Gallery of Ontario.

Lighting: Incandescent only; maximum of 150 lux for paintings, 50 lux for works on paper

Temperature and Humidity: Maximum fluctuations of $\pm 3\%$ from a norm of 50% and between 20-22°C (68-72°F)



Sybil Andrews, *Sledgehammers*; linocut in three colours, 26.3 x 31.3 cm (imp.), 29.3 x 34.0 cm (sheet). Art Gallery of Ontario. Purchase, 1936.



Linbov Popova, *Exiger le cac...!*, c.1921; brush, black and red inks on paper, 34.5 x 25.7 cm. Art Gallery of Ontario. Gift of Sam and Ayala Zacks, 1970.



Robert Michel (German, 1896-1983), "MEZ", 1919-1920; woodcut on black paper, 53.0 x 44.5 cm (sheet). Art Gallery of Ontario. Gift of Dr. Paul Seligman, 1985.

This selection of thirty abstract and non-objective works from the Prints and Drawings Collection presents aspects of twentieth-century European modernism associated with such movements as Cubism, Futurism, and Constructivism. The title *Confrontations of Form* was chosen to suggest not only an organization of works side by side for comparative purposes, but also to convey a sense of the tension produced by forcing certain works together in a context that might at first appear unusual. Styles inherent to each major movement shared certain formal traits even if they ultimately differed in ideological or theoretical preoccupations. By juxtaposing works from various movements and periods of this century by artists such as Braque, Balla, Gleizes, Matisse, Picabia, Lissitzky, and Kandinsky, a wide range of strategies characteristic of abstract and non-objective art may be apparent.

Thirty-five catalogues are included in the exhibition fee. The exhibition is transported by truck and installed under the supervision of Art Gallery of Ontario staff.

Curated by Michael Parke-Taylor, assistant curator, prints and drawings. Organized for **provincial circulation** by the Art Gallery of Ontario.

Space: approximately 30 works of art; approximately 46-61 r. metres (150-200 r ft.)

Weight: not available

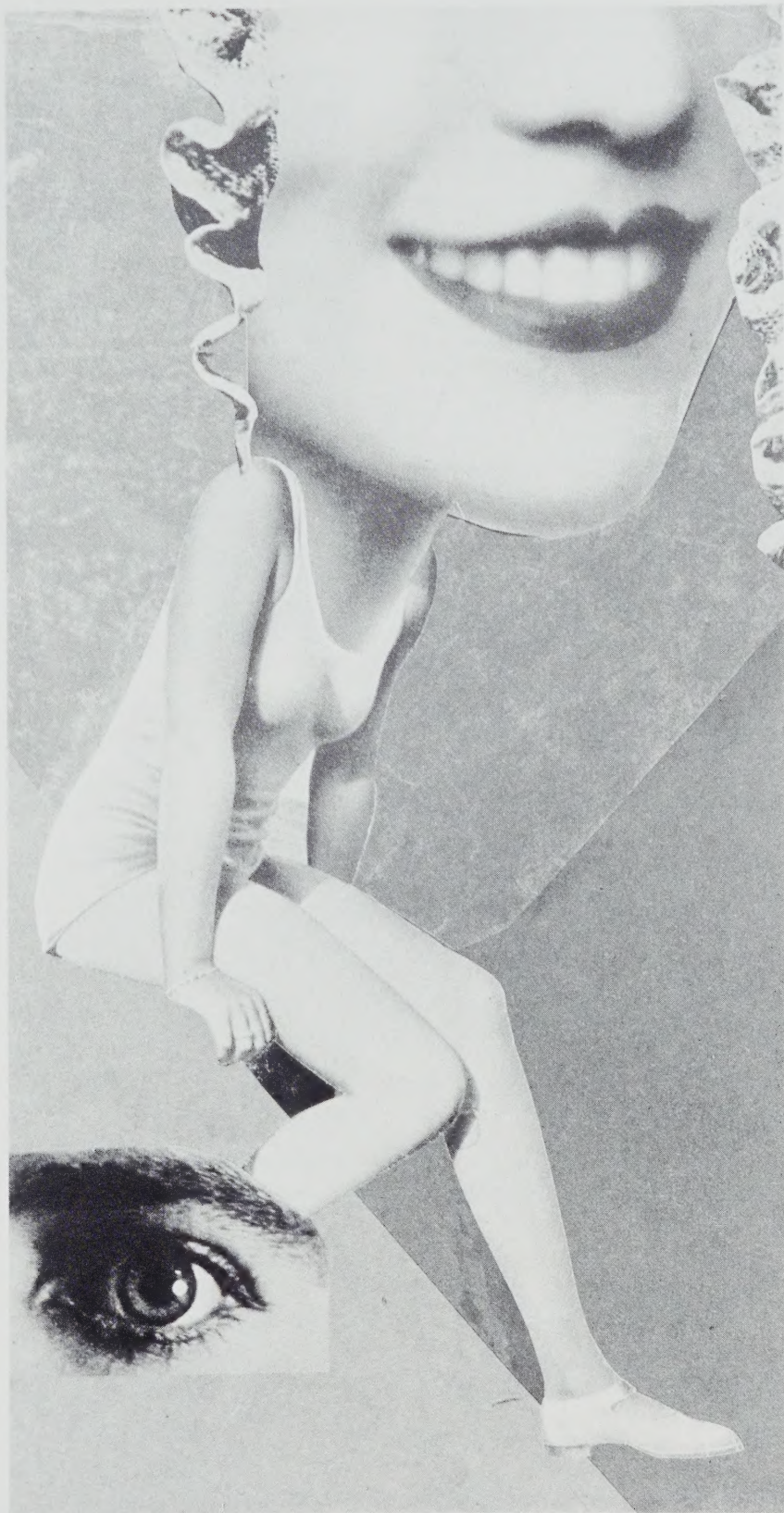
Fee: \$950 (includes 35 catalogues)

Dates available for circulation: November 1990-July 1991

Security: Electronic alarm system. In view of an attendant; safety tabs affixed to small works must be screwed to the wall

Lighting: Incandescent only; maximum 50 lux for works on paper

Temperature and Humidity: Maximum fluctuations of $\pm 3\%$ from a norm of 50% and between 20-22°C (68-72°F)



Hannah Höch, *Für ein Fest gemacht*, 1936; collage, 36.0 x 19.8 cm.

Organized in 1984 by the Institute for Foreign Cultural Relations, Stuttgart, West Germany, this exhibition is the first major presentation of works by Hannah Höch in an international context. Höch was an important, active member of the early twentieth-century Dada movement in Berlin and maintained a lifelong friendship with such Dadaists as Raoul Hausmann and Kurt Schwitters. However, her work has only received recognition and attention since the 1960s, when art historians began to reassess the contribution of the work of women artists. This exhibition presents an indepth survey of Hannah Höch's work, tracing the development of her collages in thirty-two works dating from 1918 to 1967.

While all of Höch's work shows evidence of the provocative spirit of Dada, including its irreverence and open attack on all previously cherished, traditional notions of style, her work extends stylistic references to Surrealism, Expressionism, and even Constructivism. Throughout her work, which evolved in a variety of mediums, the principles of collage are maintained. Consisting of montaged combinations of images, decisively cut from journals, magazines, and other photographic and printed materials, Höch's work fully realizes the critical potential of this technique.

Ironic juxtapositions, chosen with intelligence, wit, and humour, are evidence of Höch's political engagement, and are directed not only against established traditions in art but also social conventions. In particular, Hannah Höch's work takes issue not only with stereotypical images of women, family, and romance, but also with larger cultural concerns, such as the fascination for and violence of the techno-scientific developments of the early twentieth century.

A substantial exhibition catalogue, which includes three independent essays and a thorough chronology, examines both the influences of Höch's work on the development of Dadaist collage, and her own independent and critical attitudes towards the eccentric habits, "the monocle-anarchism" of her colleagues.

Ten catalogues are included in the exhibition fee. The catalogue is available through the AGO Book Shop. The exhibition is transported by truck and installed under the supervision of Art Gallery of Ontario staff.

Curated by the Institute for Foreign Cultural Relations, Stuttgart. Organized by the Goethe Institute, Toronto for **provincial circulation** by the Art Gallery of Ontario.

Space: Approximately 32 works of art, 9 information panels; approximately 50 r. metres (164 r. ft.)

Weight: not available

Fee: \$1,100 (includes 10 catalogues)

Dates available for circulation: November 1992-July 1993

Security: Electronic alarm system. In view of an attendant; safety tabs affixed to small works must be screwed to the wall.

Lighting: Incandescent only; maximum 50 lux for works on paper

Temperature and Humidity: Maximum fluctuations of $\pm 3\%$ from a norm of 50% and between 20-22°C (68-72°F)



Hannah Höch, *Lichtsegel*, 1943-1946; collage, 30.5 x 26.3 cm.



Hannah Höch, *Die starken Männer*, 1931; collage, 24.5 x 13.5 cm.



Robert Fones (Canadian, b.1949), *Erratic I*, 1987; black and white photograph with plastic laminate on plywood construction; 101.0 x 108.0 x 14.9 cm. Art Gallery of Ontario. Purchase, 1988. Photo courtesy of the Carmen Lamanna Gallery, Toronto.

This exhibition is Robert Fones's first solo exhibition in a public art gallery in Toronto. Born in London, Ontario, Fones has been active as an artist since 1968. This major survey brings forth important aspects of the work he has developed since 1979.

Fones's importance and singularity in the Toronto milieu stems largely from his reliance on description involving the research, identification, collecting, and representation of certain natural, cultural, or societal manifestations. As an artist, Fones is as much attracted by words, their meaning and their literary resonance as by the visual vocabulary of nature, which is often the starting point for a broader study of culture and its elements. The exhibition discusses how this approach first started to emerge in his work in 1979 and the various forms it has taken since then.

Relying on a variety of media including photography, sculpture, printmaking, painting, and writing, Fones is engaged in an examination of traces and inscriptions representing aspects of the language of civilization. Fones's approach involves the identification of those traces as signs within a system of meaning which he then represents in a given and appropriate medium. This process further involves the 'translation' of those signs within the visual art system of representation. Fones's works scrutinize and derive their exact meaning from the history and structures of those forms that determine or contribute to our understanding of history. His work takes into consideration the formal qualities of the media in which that history occurs.

An illustrated catalogue accompanies the exhibition and is available through the AGO Book Shop. The exhibition is transported by truck and installed under the supervision of Art Gallery of Ontario staff.

Curated by Louise Dompierre, associate director / chief curator of The Power Plant, Toronto. Organized for **provincial circulation** by the Art Gallery of Ontario.

Space: approximately 76 r. metres (250 r. ft.)

Weight: not available

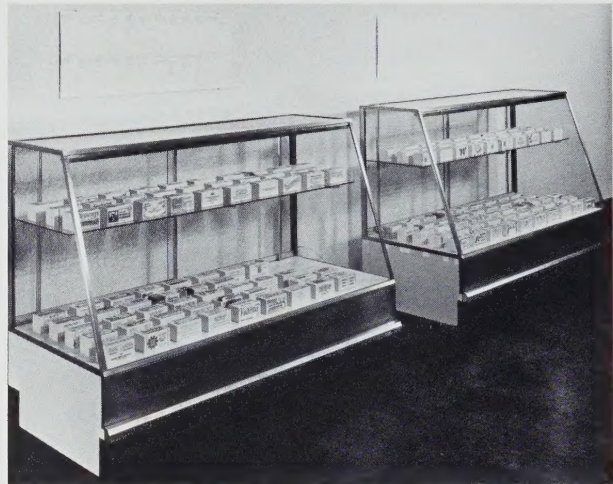
Fee: \$1,000 (includes 3 catalogues)

Dates available for circulation: December 1990–November 1991

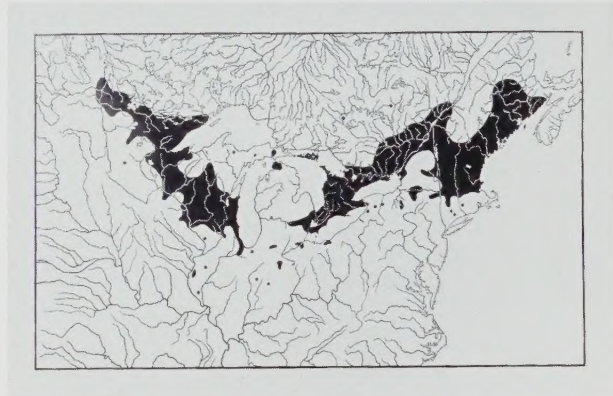
Security: Electronic alarm system. In view of an attendant

Lighting: Incandescent only; maximum 150 lux for paintings, 50 lux for works on paper

Temperature and Humidity: Maximum fluctuations of $\pm 3\%$ from a norm of 50% and between 20–22°C (68–72°F)



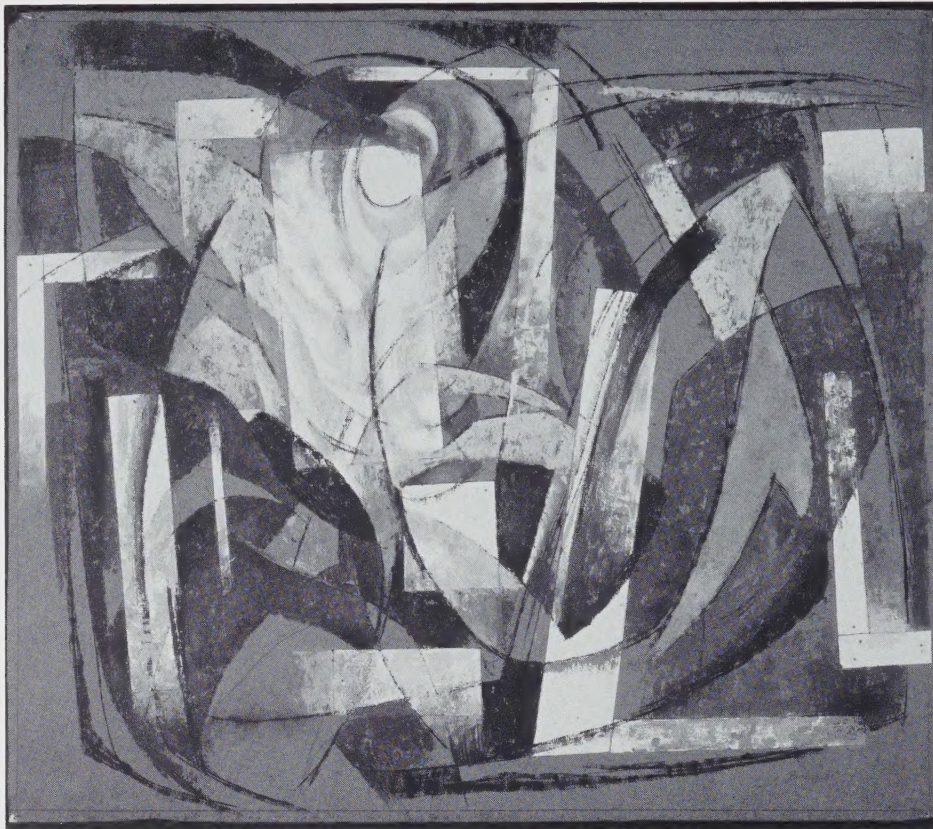
Robert Fones (Canadian, b.1949), *Butter Models*, 1979; Units 1 & 2; display cases containing butter models, painted maple wood block wrapped with parchment, each model: 6.3 x 6.3 x 12.1 cm, case: 163.8 x 73.0 x 112.4 cm. Courtesy of the artist/Carmen Lamanna Gallery, Toronto.



Robert Fones (Canadian, b.1949), *Natural Range of Canada Plum*, 1984; woodblock print on masa paper, 110.5 x 166.4 cm. Art Gallery of Ontario. Purchase, 1987. Photo courtesy of the Carmen Lamanna Gallery, Toronto.



L.A.C. Panton (Canadian, 1894-1954), *Nova Scotia Landscape #1*, 1947; egg-oil tempera, 49.2 x 59.4 cm. Art Gallery of Ontario. Purchase, 1947.



L.A.C. Panton (Canadian, 1894-1954), *Studio Notes #2*, 1954; gouache, ink, graphite, collage on wove paper, 56.5 x 64.5 cm.
Art Gallery of Ontario. Gift of K.M. Graham, in loving memory of Dr. J. Wallace Graham, M.D., F.R.C.P., Toronto, 1987.

L.A.C. Panton (1894-1954) was a prominent figure in Toronto's art establishment in the first half of the century, and typical of many artists, divided his time between producing works of art and pursuing a more remunerative activity. Initially Panton worked as a designer at Rous and Mann alongside A.J. Casson and Fred Varley, but later took up positions as head of the art department, first at Western Technical School, Toronto (1928), then at Northern Vocational School, Toronto (1937-1951). He later became principal at the Ontario College of Art (1952-1954). He was a member of the Graphic Arts Society, the Canadian Society of Painters in Water Colour, the Ontario Society of Artists, Canadian Group of Painters, and Royal Canadian Academy and was president of the Arts and Letters Club at the time of his death in 1954.

Although his work was highly regarded in its day, the originality of his artistic vision and his place in twentieth-century art has not been fully appreciated by a contemporary audience. This exhibition traces his stylistic evolution from the solid realism of his figure and landscape paintings of the 1920s and 1930s, to a lyrical interpretation of the landscape (inspired by frequent trips to Nova Scotia) in the 1940s, and ending with the full-fledged abstractions of the late 1940s and 1950s. Panton's work reveals how an artist working outside the mainstream in the first half of this century has successfully drawn on the richness of the modern movement.

Ten catalogues are included in the exhibition fee. The catalogue is available through the AGO Book Shop. The exhibition is transported by truck and installed under the supervision of Art Gallery of Ontario staff.

Curated by Christine Boyanoski, assistant curator, Canadian historical art. Organized for **provincial circulation** by the Art Gallery of Ontario.

Space: approximately 50 works of art including canvasses, watercolours, drawings and prints; approximately 61 r. metres (200 r. ft.)

Weight: not available

Fee: \$1,100 (includes 10 catalogues)

Dates available for circulation: October 1990–June 1991

Security: Electronic alarm system. In view of an attendant; safety tabs affixed to small works must be screwed to the wall

Lighting: Incandescent only; maximum 150 lux for paintings, 50 lux for works on paper

Temperature and Humidity: Maximum fluctuations of $\pm 3\%$ from a norm of 50% and between 20-22°C (68-72°F)



F.M. Bell-Smith (Canadian, 1846-1923), *A Young Lady and Small Girl beside a Pond*, c. 1890; watercolour, gouache, traces of graphite on wove watercolour paper, 23.3 x 16.6 cm. (sheet). Collection of Art Gallery of Ontario. Purchase, 1987.



Jack Bush (Canadian 1909-1977), *Hitch Hiker*, 1944; watercolour, graphite, charcoal, and scraping out on wove paper, 55.0 x 69.0 cm. (image) (approx.). Collection Art Gallery of Ontario. Gift of the Jack Bush Family, 1986.

This exhibition is drawn from a display of new work held at the Art Gallery of Ontario in the fall of 1987. It contains acquisitions made by the Canadian Historical Collection since the last major exposition of newly acquired work at the Art Gallery of Ontario in the spring of 1983, and offers a rare opportunity to view these paintings, prints, and drawings – all on paper – and to follow the evolution of the gallery's collection.

The Canadian Historical Acquisition Committee is engaged in a program to enhance that part of the permanent collection which focuses on formal artistic practice in Ontario from the early nineteenth century until 1960, while representing the breadth of Canadian art. Previously a weak area in the collection, the pre-Confederation era is now better represented through the work of William Armstrong, William Berczy, Charles Fothergill, George Heriot, and W.G.R. Hind. Other nineteenth century artists whose work has recently been accessioned include F.M. Bell-Smith, John Herbert Caddy, T. Mower Martin, and George Reid.

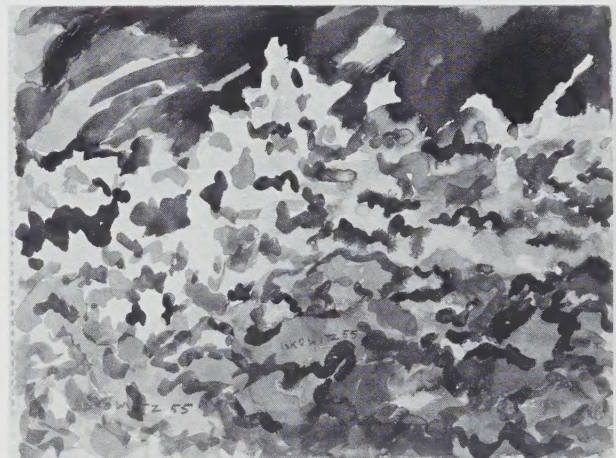
Significant additions have also been made in the area of twentieth-century collecting. The early work of several well known figures like Jack Bush, Alex Colville, David Milne, Gershon Iskowitz, and Jean-Paul Riopelle allows for a better understanding of their mature work. Works on paper by the Group of Seven, notably drawings by Lawren S. Harris, F.H. Varley, Arthur Lismer, and A.Y. Jackson, complement the fine group of canvases already in the collection and reveal the preliminary steps these painters took in the artistic process.

Curated by Christine Boyanoski, Assistant Curator, Canadian Historical Art. Organized for **provincial circulation** by the Art Gallery of Ontario.

Thirty-five catalogues are included in the exhibition fee. The exhibition is transported by truck and installed under the supervision of Art Gallery of Ontario staff.



F.H. Varley (Canadian, 1881-1969), *Ploughing*, c. 1910; watercolour, gouache, scraping out, gum arabic on wove paper, 19.1 x 25.9 cm. (sheet). Collection Art Gallery of Ontario. Purchase, 1986.



Gershon Iskowitz (Canadian, b. 1921), *Parry Sound I*, 1955; watercolour on paper, 22.9 x 30.4 cm. (sheet). Collection Art Gallery of Ontario. Gift of Mr. Grant W. Jones, Toronto, 1986.

Space: approximately 80 works of art; 53.3 running metres (175 r.ft).

Weight: not available

Fee: \$1000 (includes 35 catalogues)

Date available for circulation: March 1989–September 1989

Security: Electronic alarm system. In view of an attendant. Safety tabs affixed to small works must be screwed to the wall.

Lighting: Incandescent only; maximum 50 lux for works on paper

Temperature and humidity: Maximum fluctuation of $\pm 3\%$ from a norm of 50% and between 20°–22°C (68°–72°F)



Michael Snow (Canadian, b. 1929). *Manual*, 1970; offset lithograph, 58.8 x 57.8 cm. Collection Art Gallery of Ontario. Gift of the Artist.

This exhibition traces a development in the history of language in art, focusing on conceptual and post-conceptual works produced between the mid-1960s and late 1970s. In particular, the exhibition examines the transition from the earlier, more self-referential, language-based "art about art" to those works which investigate the function of language within a wider cultural context.

While conceptual art, in part, emerged from Minimalism, with which it shared the notion of ideas as "machines" which make the art, it nevertheless rejected the minimalist emphasis on the perceptual experience and phenomenological analysis of objecthood. Conceptual artists, including Joseph Kosuth, Robert Barry, Michael Snow, and Marcel Broodthaers – artists whose work is included in this exhibition – questioned the notions of purely visual perceptions to emphasize that perceiving is thinking; language, therefore, usurped and even replaced visual representations in art, leading to an increasingly "dematerialized" art object. Art became a "proposition presented within the context of art as a comment on art" (Joseph Kosuth, 1969).

After the turn of the decade, however, the concerns of artists utilizing language shifted to an engagement with social and political contents. Photo-text works, such as those by Ian Carr-Harris, Robin Collyer, Victor Burgin, and David Tomas, for example, address the ways in which knowledge is constructed and information disseminated in a socio-political context. Their work takes up and questions the structures of advertising, photo-journalism, and textbooks among the other informational, instructive, and therefore political tools. Known also as post-conceptual art, these more recent works increasingly focused not simply on the function of language within a social and political context, but also on the place of the individual subject within language.

A seminal work in this transition is British artist

Mary Kelly's *Post Partum Document*, which is also, in part, included in the exhibition. This work records in an intensely personal and analytical way the process of language acquisition of the child from the point of view of the mother. The work addresses, among other things, the relationship between language and personal sexual identity, that is, the way in which subject positions are assigned not only in social structures but in the order of language itself. Works such as these extend the boundaries of a critical conceptual art by examining the "nature" of things within the personal, social, and political realm, within and beyond the limits of the museum.

Thirty-five catalogues are included in the exhibition fee. The exhibition is transported by truck and installed under the supervision of Art Gallery of Ontario staff.

Curated by Barbara Fischer, Assistant Curator, Contemporary Art. Organized for **provincial circulation** by the Art Gallery of Ontario.

Space: approximately 40 works of art; 1 information panel; approximately 61 running metres (200 r. ft.)

Weight: not available

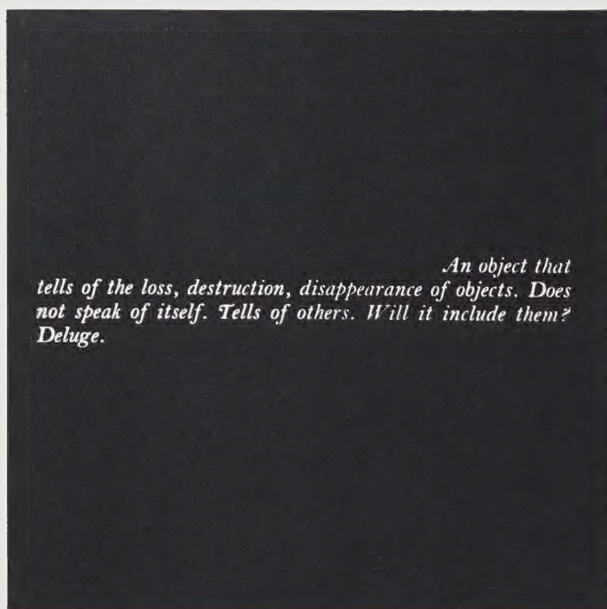
Fee: \$1100 (includes 35 catalogues)

Date available for circulation: July 1990–June 1991

Security: Electronic alarm system. In view of an attendant. Safety tabs affixed to small works must be screwed to the wall.

Lighting: Incandescent only; maximum 50 lux for works on paper

Temperature and humidity: Maximum fluctuation of $\pm 3\%$ from a norm of 50% humidity and between 20°–22°C (68°–72°C)



Joseph Kosuth (American, b. 1945), *Jasper Johns (Art as Idea as Idea)*, 1968; photographic reproduction on paper on Gatorboard, 119.4 x 119.4 cm. Collection Art Gallery of Ontario. Gift of Garry Kennedy, 1978.



Michael Snow (Canadian, b. 1929), *Venetian Blind*, 1970; colour photographs, 127.0 x 238.0 cm. Collection Art Gallery of Ontario. Purchase, 1982.



Yves Tanguy (French, 1900-1955), *L'Oreiller de Satin* (*The Satin Pillow*), 1929; oil on canvas, 130.5 x 97.2 cm. Collection Art Gallery of Ontario. Purchase, 1986.

This exhibition celebrates the Art Gallery of Ontario's recent acquisition of Tanguy's *L'Oreiller de Satin* (The Satin Pillow), 1929. Born in Normandy, Yves Tanguy (1900-55) was a member of the Surrealists in Paris from 1925, but with the outbreak of World War II he moved to the United States, where he remained the rest of his life. *L'Oreiller de Satin* is a large, subtle canvas from his most important period. It has always been highly esteemed and was previously owned by the French Surrealist poet Paul Eluard and then by the English Surrealist painter Sir Roland Penrose.

Surrealism, founded in Paris in the 1920s, was based on the belief that art and life could be renewed by exploring the unconscious mind and the hidden relationships of dreams. André Breton, the movement's principal spokesman for both artists and poets, defined Surrealism in 1924 as: "Pure psychic automatism by which it is intended to express verbally, in writing or in any other way, the real functioning of the mind. It is the dictation of thought, free from the exercise of reason, and every aesthetic or moral preoccupation." The major Surrealist artists in Paris – Miró, Dali, Magritte, Tanguy, Ernst, Giacometti and Arp – experimented with revolutionary techniques: automatism (spontaneous, "automatic" methods of working), accident, chance association, the interpretation of dreams, and the use of everyday "found" objects. Subsequently, Surrealism has had a widespread influence throughout Europe and North America.

During the last few years the Art Gallery of Ontario has purchased on the international market a number of highly important works by the Surrealists. These works, which include paintings, sculpture, prints and drawings, are also included in the exhibition. Important canvases are featured by the Spaniard Joan Miró and the Belgian René Magritte, while Alberto Giacometti is represented by a unique cast of an early bronze. The influence of Surrealism in the United States is attested by Arshile Gorky's canvas *They Will Take My Island* from 1944 and an untitled gouache by Jackson Pollock from 1946. A painting by Paul-Emile Borduas from the early 1940s indicates that Surrealism was also an important aspect of Canadian art.

Catalogues and posters are provided. The exhibition is transported by truck and installed under the supervision of Art Gallery of Ontario staff.



René Magritte (Belgian, 1898-1967). *L'Anniversaire (The Birthday)*, 1959; oil on canvas, 89.5 x 116.5 cm. Collection Corporations' Subscriptions Endowment. Purchase, 1971.

Curated by David McTavish, Curator of European Painting and Sculpture. Organized for **provincial circulation** by the Art Gallery of Ontario.

Space: 13 works of art; 12 information panels; approximately 30.5 running metres (100 r.ft.)

Weight: 5 crates

Fee: waived

Date available for circulation: Exhibition fully booked at time of publication.

Security: Electronic alarm system. In view of an attendant. Safety tabs affixed to small works must be screwed to the wall.

Lighting: Incandescent only; maximum of 150 lux for paintings, 50 lux for works on paper

Temperature and humidity: Maximum fluctuation of $\pm 3\%$ from a norm of 50% and between 20°-22°C (68°-72°F)

Itinerary at time of printing:

Timmins Museum: National Exhibition Centre, South Porcupine

September 30–November 1, 1987

Art Gallery of Algoma, Sault Ste. Marie

November 12–December 13, 1987

Thunder Bay Art Gallery

January 29–March 13, 1988

Rodman Hall Arts Centre, St. Catharines

April 8–May 8, 1988



Paul-Emile Borduas (Canadian, 1905-1960). *Abstraction*, 1942; gouache on paper, 59.2 x 43.5 cm. Collection Art Gallery of Ontario. Gift from the Junior Committee Fund, 1977.



Jack Shadbolt, (Canadian, b.1909), *Of Birds and Grass No. 2*, 1954; ink and casein on paper, 50.5 x 64.5 cm. Collection Art Gallery of Ontario. Gift from the J. S. MacLean Canadian Fund, 1954.

After the Second World War ended and channels of communication reopened, Canadian artists became more aware of the most recent developments in international art. A period of experimentation ensued. Works on paper, particularly drawings and watercolours, and multi-media works like collage were well suited to this new spirit because paper was a less expensive and more disposable medium than canvas should the experiments have proved unsuccessful. Traditional materials were put to new uses and manipulated to obtain new effects, and new forms appeared, influenced by major international figures such as Pablo Picasso and Graham Sutherland. The new ideas developed through various media were often subsequently transferred to canvas.

This exciting transitional period on the threshold of abstraction is examined from a technical and formal point of view in the work of the Painters Eleven and their contemporaries: Tom Hodgson, Oscar Cahen, Alexandra Luke, Harold Town, Kazuo Nakamura, Jock Macdonald, Walter Yarwood, Hortense Gordon, Jack Bush, Ray Mead, as well as Leon Bellefleur, Paul-Émile Borduas, Graham Coughtry, Guido Molinari, Jean-Paul Riopelle, and Tony Urquhart.

The exhibition provides a sequel to the earlier *The 1940s: A Decade of Painting in Ontario*, organized and circulated by the Art Gallery of Ontario in 1983-84.

A catalogue accompanies the exhibition. The exhibition is transported by truck and installed under the supervision of Art Gallery of Ontario staff.

Curated by Christine Boyanoski, Assistant Curator, Canadian Historical Art. Organized for **provincial circulation** by the Art Gallery of Ontario.

Space: Approximately 53 running meters (175 running feet)

Weight: Not available

Fee: \$900 (includes exhibition catalogues)

Date available for circulation: October 1988–September 1989

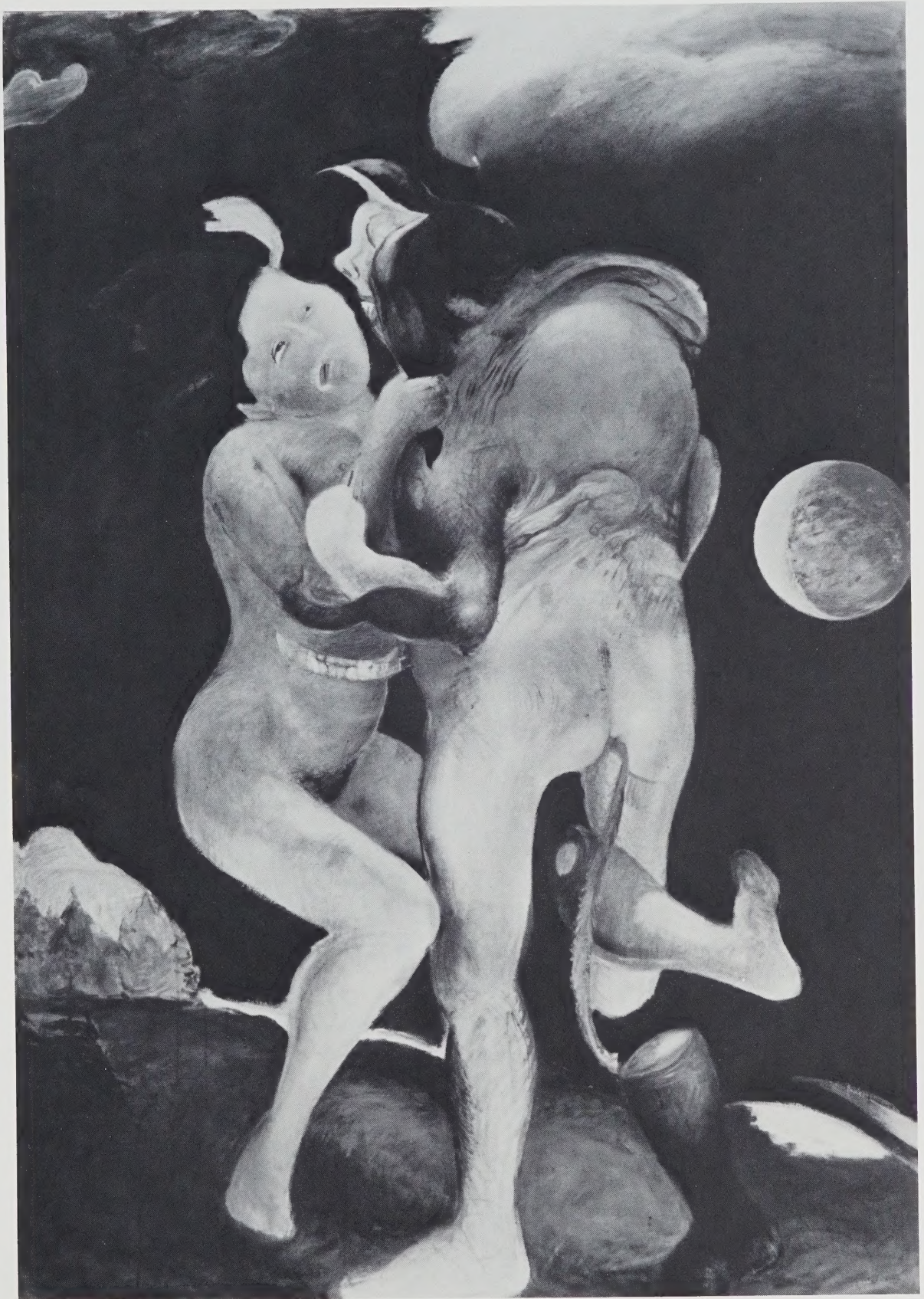
Security: Electronic alarm system. In view of an attendant. Safety tabs affixed to small works must be screwed to the wall

Lighting: Incandescent only; maximum 50 lux for works on paper

Temperature and humidity: Maximum fluctuations of $\pm 10\%$ from a norm of 50% humidity and between 20°-22°C (68°-72°F)



Paul-Émile Borduas, (Canadian, 1905-1960), *Ardenne Chapelle*, 1954; watercolour on paper, 56.5 x 77.5 cm. Collection Art Gallery of Ontario. Gift of the McLean Foundation, 1958.



Joyce Wieland (Canadian, b. 1931), *Paint Phantom*, 1983-84; oil on canvas, 121.9 x 170.2 cm. Courtesy the Isaacs Gallery, Toronto.



Joyce Wieland (Canadian, b. 1931), *Time Machine Series*, 1961: oil on canvas, 203.2 x 406.4 cm. Collection Art Gallery of Ontario.

Joyce Wieland has produced an important body of art, but perhaps her significant contribution to Canadian art has been her injection of feminist, nationalist, and ecological issues into art. These concerns were expressed in her 1971 exhibition *True Patriot Love*, the first retrospective of a living Canadian woman artist at the National Gallery of Canada. Her art has always found the appropriate aesthetic response to these issues, some which have taken on a collective form, but it is also a response that has personalized itself over the years.

The present retrospective comprising up to 125 works reflects the remarkable range and variety in Wieland's art from the late 1950s on, including paintings, drawings, prints, assemblages, quilts, and films. Her work has always combined several layers of reference and experience. The exhibition attempts to bring out those relations. For example, the paintings and assemblages of the 1960s, with their reference to film techniques aligned to the look of pop art, add their own social commentary and sexual whimsy and threat to the features of popular culture. The quilts of the 1970s address political and ecological issues, but they also enhance a craft associated with women's practice and manifest the powerful potential in group effort. More recently, since the late 1970s her drawings and paintings have mythologized the nationalist, feminist, and ecological issues, and they verge on the erotic.

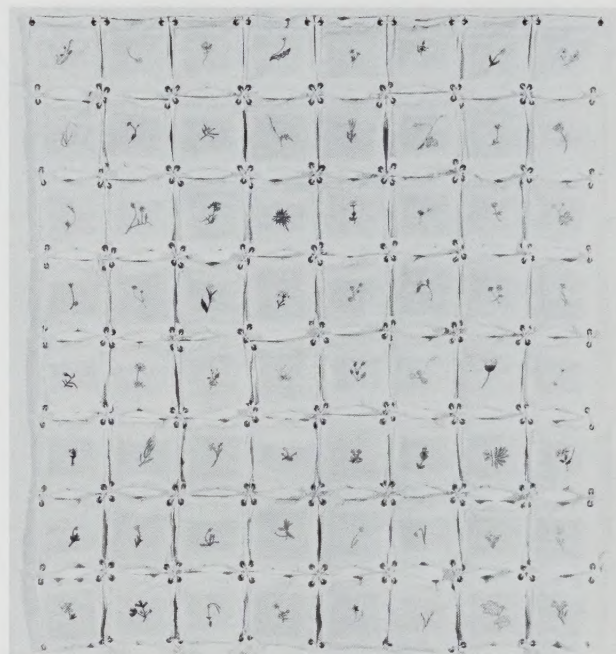
The exhibition is accompanied by a major illustrated catalogue and a poster. The catalogue is available through the Gallery Shop, and the poster through the Reproduction Shop. The exhibition is transported by truck and/or air and installed under the supervision of Art Gallery of Ontario staff.

Curated by Philip Monk, Curator, Contemporary Canadian Art. Organized for **national circulation** by the Art Gallery of Ontario.

Space: Approximately 125 works; approximately 152 running metres (500 r.ft.)

Weight: not available

Fee: \$1,750 plus shipping



Joyce Wieland (Canadian, b. 1931), *The Water Quilt*, 1970-71: embroidered cotton and printed cloth assemblage, 134.6 x 132.1 cm. Collection Art Gallery of Ontario.



Joyce Wieland (Canadian, b. 1931), *Artist on Fire*, 1983: oil on canvas, 106.7 x 129.5 cm. Courtesy Robert McLaughlin Gallery, Oshawa.

Date available for circulation: July 1987–March 1988
(AGO dates: April 17–June 28, 1987)

Security: Electronic alarm system. In view of an attendant. Safety tabs affixed to small works must be screwed to the wall.

Lighting: Incandescent only; maximum 150 lux for paintings, 50 lux for works on paper and textiles

Temperature and humidity: Maximum fluctuation $\pm 10\%$ from a norm of 50% humidity and between 20° – 22°C (68° – 72°F)



I have always weighed 98 lbs. Once I weighed more. When I was first married I weighed 124 lbs. But that year we worked so hard taking those darn boats up and down, that I lost some of that weight and went down to 98 lbs.



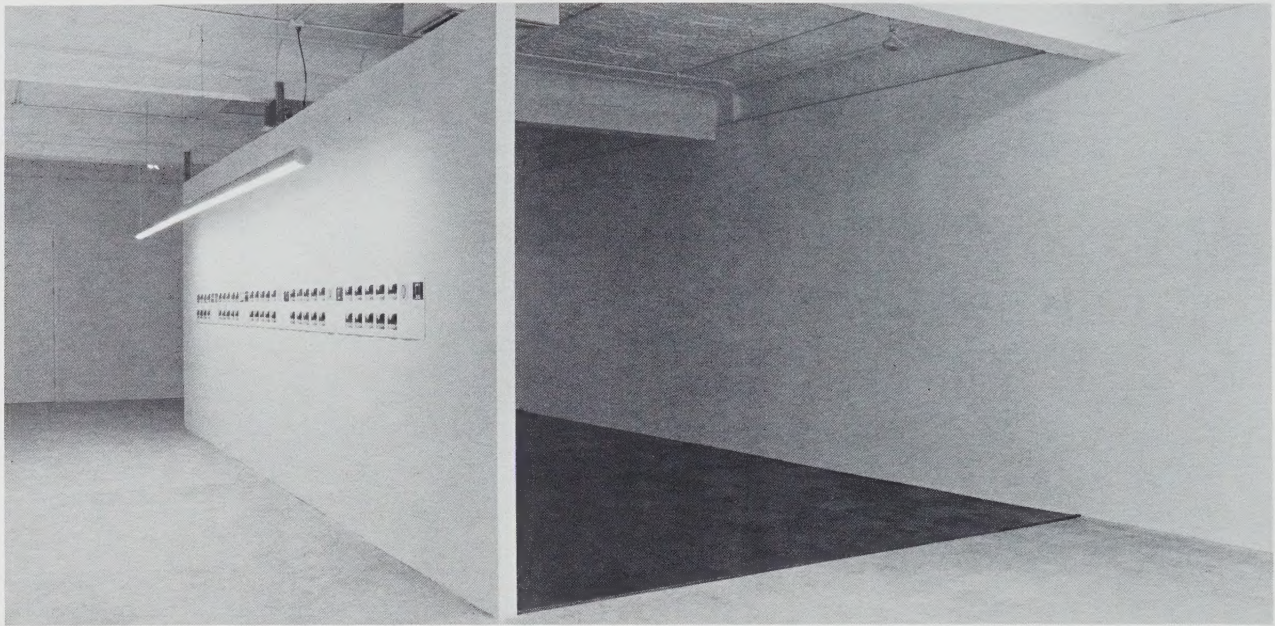
J'ai toujours pesé 44 kg. J'ai quand même déjà été plus grosse; quand je me suis mariée j'en pesais 56 kg. Mais cette année-là, on s'est tellement fatigués à traîner ces maudits bateaux que je suis descendue à 44 kg.



Ho sempre pesato 44 kg. Una volta pesavo di più; appena sposata pesavo 56 kg. Ma quell'anno lavorammo così tanto a portare su e giù quelle stupide barche che dimagrii e scesi a 44 kg.



Liz Magor (Canadian, b. 1948). *I have always weighed 98 lbs.* (1 of 5), 1983-84; photographic panels (5 sections each), 91 x 61 cm. National Gallery of Canada.



Liz Magor (Canadian, b. 1948), *Eighteen Books*, 1981-82; lead sheets, photocopies, 4 x 11 m. Collection Art Gallery of Ontario.

Liz Magor has always used her art work as a basis for interrogating change in the world. Her sculptures are static objects of common origin, interacting with other ordinary things and sometimes disappearing among them. In the past they have been made of materials acted upon by the artist, constrained in certain ways to change their form in decay. But through this history of decay, they assumed their own identity beyond the artist, and their history became a reflection on the human condition.

If that process of change in the earlier work questioned how identity is maintained over time, the work since 1980 concentrates as well on how identity is established in relation to other things. The exhibition is a nearly complete survey of this work since 1980, a period when photographic or photo-textual panels began to supplement the sculptural installations.

The notion of identity is questioned through the appearance of repetition and resemblance in the process of mechanical, genetic, and societal reproduction. Cast sculpture and photography are the mechanical means by which the theme is presented, but a single narrative, told to the artist, based on identity pursued through fluctuations in body weight, passes through a number of pieces. In subsequent work this narrative has been added to visual sequences of twins, triplets, etc., together with another narrative of similarities and divergences between twins. Brought together in one exhibition, the work is seen to be a material and visual investigation of a philosophical concern – that of personal identity and cultural differentiation.

The exhibition is accompanied by an illustrated catalogue which is available through the Gallery Shop. The exhibition is transported by truck and/or air and installed under the supervision of Art Gallery of Ontario staff.

Curated by Philip Monk, Curator, Contemporary Canadian Art. Organized for **national circulation** by the Art Gallery of Ontario. Made possible by a generous grant from the Canada Council.



Liz Magor (Canadian, b. 1948), *Dorothy - A Resemblance*, 1980-81; lead, steel, synthetic rubber, 90 x 121.5 x 86 cm. National Gallery of Canada.

Space: 7 works; approximately 91-106 running metres (300-350 r.ft.)

Weight: not available

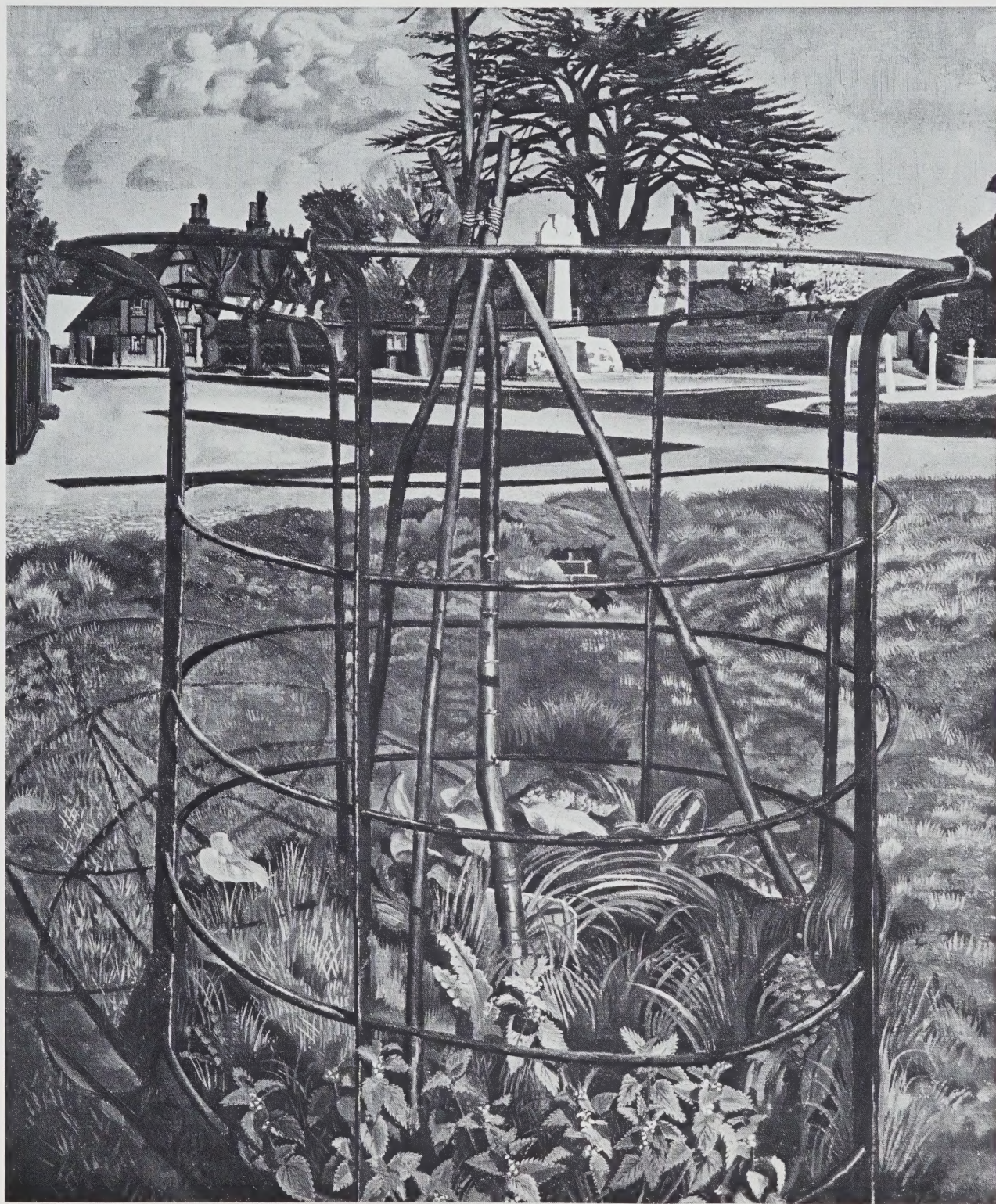
Fee: \$3,000 plus shipping (includes all costs for the artist to be present during installation)

Date available for circulation: January 1987–December 1987 (AGO dates: September 6–November 9, 1986)

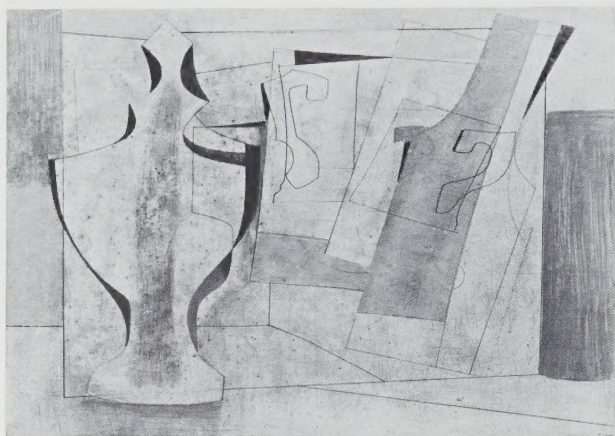
Security: Electronic alarm system. In view of an attendant.

Lighting: Incandescent only; maximum 150 lux for paintings, 50 lux for works on paper

Temperature and humidity: Maximum fluctuation of $\pm 10\%$ from a norm of 50% humidity and between 20° – 22°C (68° – 72°F)



Stanley Spencer (British, 1881-1959), *Jubilee Tree, Cookham*, 1936; oil on canvas, 91.4 x 75.6 cm. Collection Art Gallery of Ontario, Purchase 1946.



Ben Nicholson (British, 1894-1982), *Still Life, June 6, 1948, 1948*; oil on hard board, plastic preparation, 36.8 x 52.1 cm. Gift from the Women's Committee Fund, 1950.



John Piper (British, b. 1903), *West Wycombe, 1940*; oil on canvas, 72.7 x 74.9 cm. Collection Art Gallery of Ontario. Gift from the Women's Committee Fund, 1951.

Drawn from an area of the Art Gallery of Ontario's permanent collection which has received little previous exposure, the exhibition is composed of approximately fifty twentieth-century British paintings and ten sculptures. The selection samples from British Post-Impressionism through the work of the first generation of post-World War II artists, from Walter Sickert and Augustus John to Peter Lanyon, William Scott, and Patrick Heron. British abstraction of the thirties is represented in works by Nicholson, Moore, and Hepworth; Surrealism by Sutherland and Hillier; and the resurgence of British sculpture in the fifties by Butler, Chadwick, and Armitage.

Thirty-five catalogues are included in the exhibition fee. The exhibition is transported by truck and/or air and installed under the supervision of Art Gallery of Ontario staff.



Tristram Hillier (British, b. 1905), *Chantier Fécampois, 1940*; oil on canvas, 62.2 x 76.2 cm. Collection Art Gallery of Ontario. Gift of the Massey Foundation, 1946.

Curated by Karen A. Finlay, Assistant Curator, Exhibitions. Organized for **provincial circulation** by the Art Gallery of Ontario.

Space: Approximately 50 paintings, 10 sculptures with display cases, 1 lead panel, 1 information panel; approximately 61 running metres (200 r.ft.), 167 square metres (1800 sq.ft.)

Weight: not available

Fee: \$850

Date available for circulation: April 1987–March 1988 (AGO dates: December 19, 1987–February 7, 1988)

Security: Electronic alarm system. In view of an attendant. Safety tabs affixed to small works must be screwed to the wall.

Lighting: Incandescent only; maximum 150 lux for paintings, 50 lux for works on paper

Temperature and humidity: Maximum fluctuation of $\pm 10\%$ from a norm of 50% and between 20° – 22°C (68° – 72°F)



Aqjangajuk Shaa, *Figure with Ulu*, c. 1967; green stone, 38.5 x 47.0 x 6.0 cm. Collection Art Gallery of Ontario, gift of the Klammer Family, 1978.



Simon Tookoome, *The Pleasures of Eating Fish*, 1970; stonecut and stencil, 25/50, 64.3 x 94.5 cm. Collection Art Gallery of Ontario, gift of the Klammer Family, 1978.

Selected from the Klammer Collection donated to the Art Gallery of Ontario in 1978, this exhibition reflects the Klamers' interest in Arctic cultures and their art, and illustrates how contemporary Inuit artists may use their artwork to document and record their traditional way of life – the old ways.

Of the 174 pieces in the exhibition, approximately ninety are two-dimensional; many of them prints, but also a number of original drawings. The remainder are three-dimensional contemporary sculptures and several artifacts, primarily from Alaska. The contemporary works come from fourteen different Canadian Inuit communities, but about half are from Cape Dorset, an emphasis that has resulted in an extensive sampling of graphics and outstanding examples of sculpture from this settlement. Also of particular interest are early carvings from Inukjuak, previously unpublished prints from Povungnituk, and the prints, drawings, and wall hangings from Baker Lake.

The catalogue accompanying the exhibition reproduces all works in the exhibition and includes selected colour illustrations, a foreword by the collector, and an introductory essay by the curator. This catalogue is available through The Book Shop, Art Gallery of Ontario.

The exhibition will be transported by air and/or truck and installed under the supervision of Jean Blodgett. Organized for national circulation by the Art Gallery of Ontario.

Guest curated by Jean Blodgett.

Space: Approximately 107 – 122 running metres (350 – 400 r. ft.) and 400 square metres (4,000 sq. ft.)

Weight: Approximately 17 crates; 1,450 kg (3200 lb.)

Fee: \$7,500 plus shipping

Date available for circulation: Exhibition fully booked at time of publication.

Security: Electronic alarm system. In view of an attendant. Small works must be screwed to the wall.

Lighting: Incandescent only; maximum 50 lux

Temperature and humidity: Maximum fluctuation of $\pm 10\%$ from a norm of 50% humidity and between 20° – 22°C (68° – 72°F)

Itinerary at time of printing:

Art Gallery of Ontario
May 28 – July 31, 1983

The Winnipeg Art Gallery
November 10, 1983 – January 2, 1984

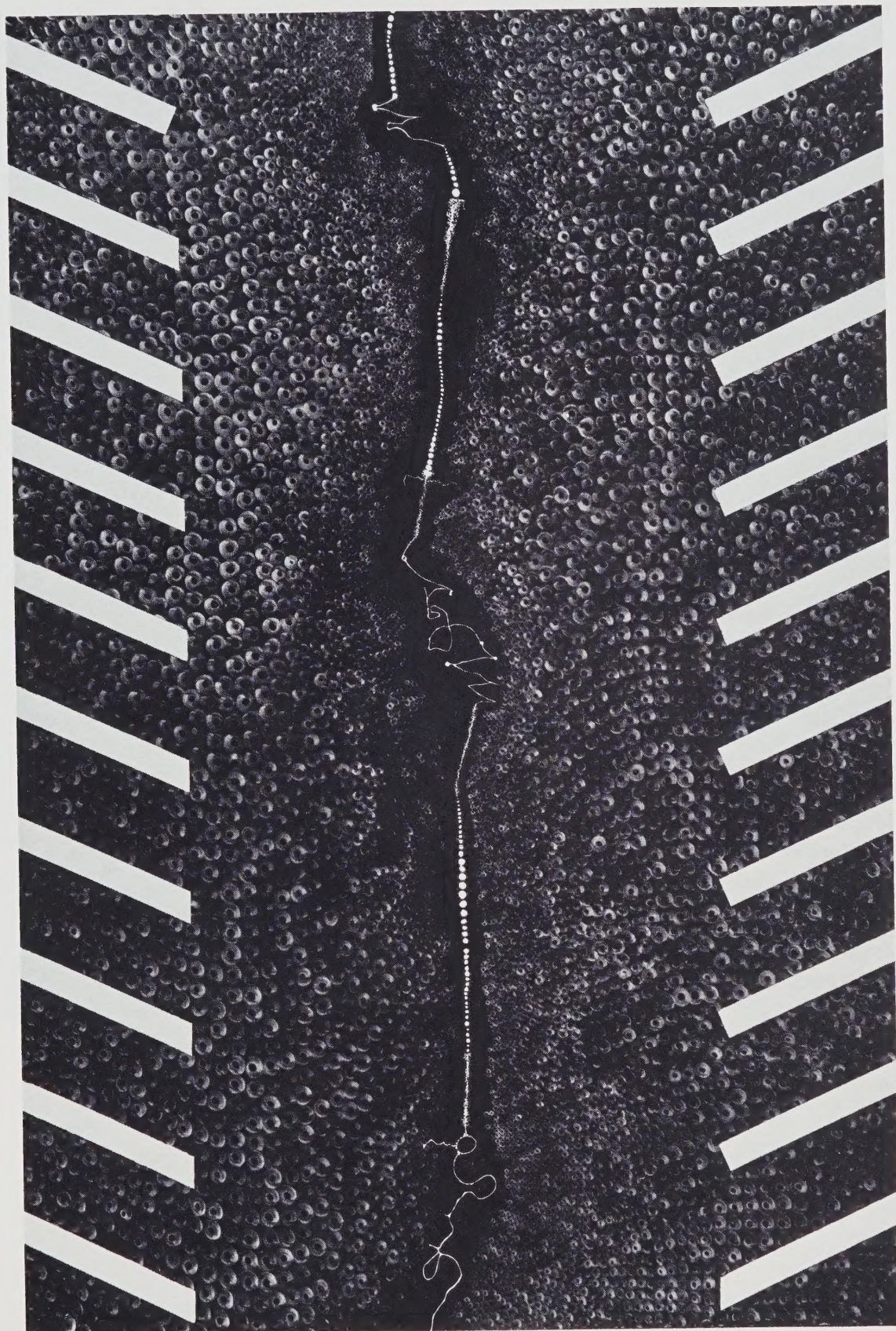
Field Museum of Natural History, Chicago
February 27 – May 27, 1984

Glenbow Museum, Calgary
June 20 – August 15, 1984

Art Gallery of Greater Victoria
September 13 – October 21, 1984

McCord Museum, Montreal
November 15, 1984 – January 13, 1985

Confederation Centre Art Gallery and Museum,
Charlottetown
February 21 – April 7, 1985



Harold Town, *Great Divide*, 1965, 228.6 x 152.4 cm, oil and lucite on canvas, Collection Art Gallery of Ontario, 1966

Harold Town has been, for the past thirty-five years, one of the seminal figures in Canadian art. A prolific artist of extraordinary inventiveness and technical depth, Town has presented over the years a complex interweaving of themes and creative diversity. Born in Toronto in 1924, Town graduated from the Ontario College of Art in 1944. By the late 1940s he had become part of the small circle of radical artists who gathered at the home of Albert Franck and Florence Vale, a circle that included Walter Yarwood, Oscar Cahén, Kazuo Nakamura, and Ray Mead. He became a member of the Painters Eleven group at its formation in 1953, exhibiting with the group until its disbanding in 1959, and was at the forefront of that movement that so radically changed the perspective of art in Ontario in the 1950s and laid the foundations for future decades. At the same time his work began to be included in a wide range of exhibitions in Canada and abroad, and over the years his work has been acquired for major public collections in Canada, the United States, Europe, and South America.

This exhibition is a retrospective of Town's work, comprising up to two hundred paintings, collages, drawings, and prints covering the period from the 1950s to the present. Town has worked characteristically in long series of variations on particular themes; the early collages, the Tyranny of the Corner paintings, the Parks and the Snaps, the Vale Variations, and, in recent years, the Toy Horse and Muscle Men series. The exhibition is structured around such series to show not only the range of Town's inventiveness but also the depth of creative concentration in his process of work.

The exhibition is accompanied by a major illustrated catalogue. It is transported by truck and/or air and installed under supervision of Art Gallery of Ontario staff.

Guest curated by David Burnett. Organized for **national circulation** by the Art Gallery of Ontario.

Space: 200 works, 6 information panels; approximately 152-183 running metres (500-600 r.ft.)

Weight: not available

Fee: \$1,750 plus shipping

Date available for circulation: May 1986

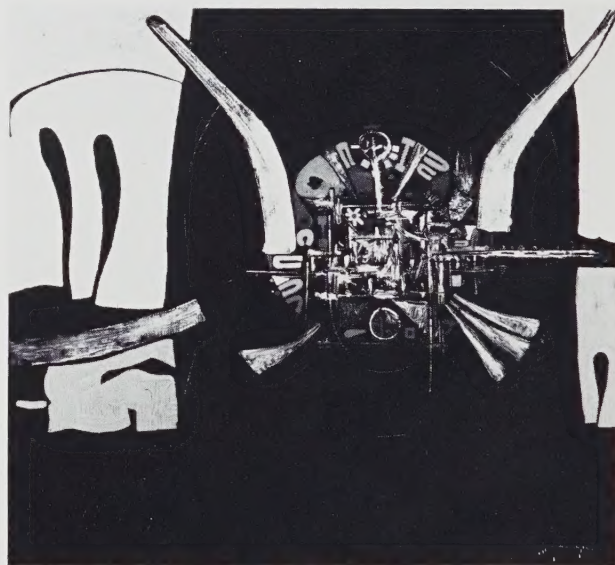
Security: Electronic alarm system. In view of an attendant. Small works must be screwed to the wall.

Lighting: Incandescent only; maximum 150 lux for paintings, 50 lux for works on paper

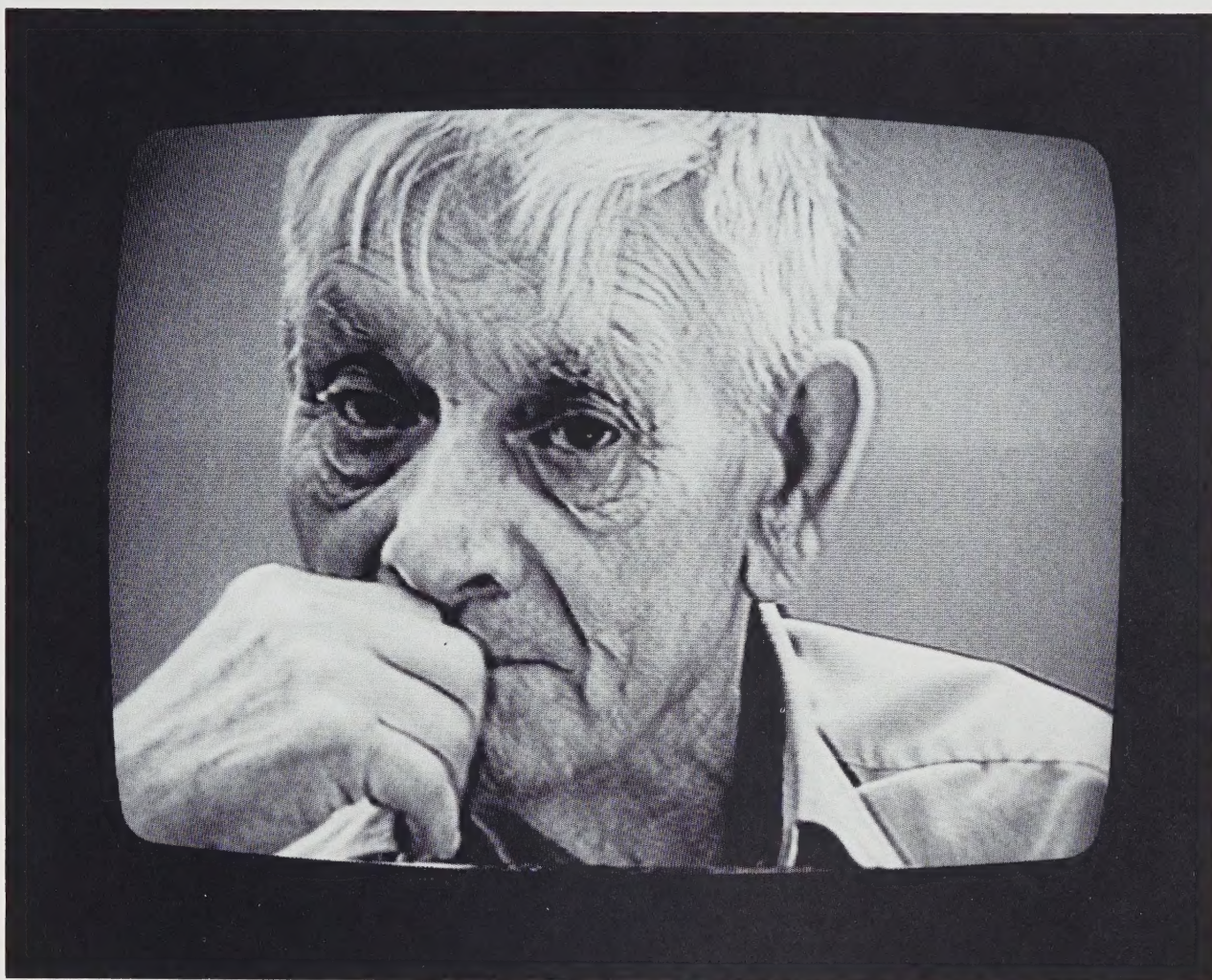
Temperature and humidity: Maximum fluctuation of $\pm 10\%$ from a norm of 50% humidity and between $20^{\circ} - 22^{\circ}\text{C}$ ($68^{\circ} - 72^{\circ}\text{F}$)



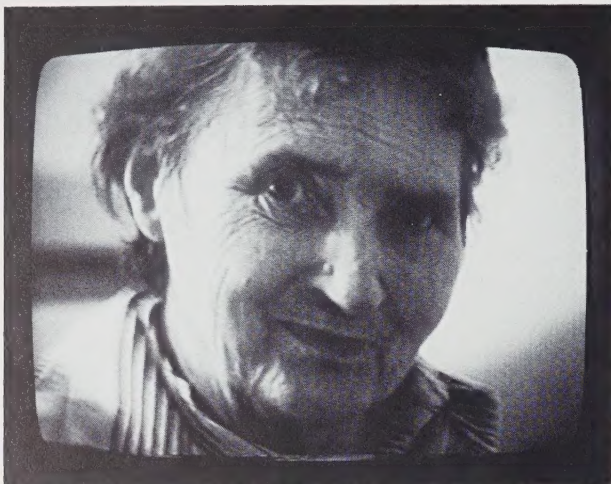
Harold Town, *Monument to Hokusai*, 1957, 119.4 x 121.9 cm, collage on masonite, Collection Art Gallery of Ontario, Gift from the McLean Foundation, 1959



Harold Town, *Great Seal No. 1*, 1961, 185.4 x 208.3 cm, oil and lucite on canvas, Purchase, Corporations' Subscription Endowment, 1962



Norman Cohn, David Wells from *In My End Is My Beginning*, colour videotape, 36 minutes, Collection of the Artist



Norman Cohn, Lucy Brown from *In My End Is My Beginning, Part Two*, 1982-83, colour videotape, 38 minutes, Collection of the Artist



Norman Cohn, Edith Rice from *In My End Is My Beginning, Part Five: Snaps*, 1982-83, colour videotape, 53 minutes, Collection of the Artist

The videotapes of Norman Cohn seem simple: they are thoughtful views unencumbered by commentary or technological excess. Watching one of his tapes feels like *being there* – and for us as viewers, this is both easy and difficult. Easy because our presence is tolerated, perhaps even welcomed, and we have privileged access to a personality and situation that would normally be quite foreign and are open to us candidly: schools, hospitals, studios, domestic environments. But this can also be difficult – although we are removed from an actual personal contact, the contact is so direct, so apparently unmediated, that we are confronted by our unexpected responsibility for attention and reaction. It is virtually impossible to be a passive observer, a mere consumer, of this information.

Canada has specialized in documentary work, especially in film, and one might think that video such as Cohn's is simply a version of *cinéma vérité*. The difference, however, lies in the sense of packaging surrounding the traditional documentary form. We are expected to "learn something," to see results. With Cohn's work the situation is more direct, less evidently shaped, although our reading of these lives is dependent upon the elements of Cohn's construction: the subtle qualities of framing, light, and texture, the careful and reflective pacing of events to unfold gracefully over time. There is no obvious beginning, middle, and end, no traditional dramatic structure – yet nor do we sense a random "slice of life." There is, clearly, balance and process at work. We are meant to see, in viewing the tapes, all that Cohn saw and thought in the many days of recording and the much longer period of editing for the work – a crystallization of observation and experience but not a *direction* of it. We, as viewers, are given the same respect and responsibility that Cohn as originator demanded of himself.

Norman Cohn's development of a non-verbal form of nar-

rative is unusual in current video. But is exemplary for the intelligence that can reside in visual production.

The videotapes are portraits – studies of individuals over a finite period of time, in a specific location and activity. The intent has always been to see clearly, consider soberly, acknowledge, preserve.

Video for Cohn is not a means of personal expression. It is a record of perceptual research. His last tapes contain within them all of the aims and accomplishments of the earlier works, for he continues finally to excavate the same ground. Norman Cohn has been working in a single mode for well over a decade.

An in-depth catalogue is available through the Book Shop, Art Gallery of Ontario. The exhibition is transported by CN/CP Express or Air Express.

Guest curated by Peggy Gale. Organized for **national circulation** by the Art Gallery of Ontario.

Space: 16 video tapes, total running time approximately 8 hours. 16 photographic blowups plus 1 label panel to accommodate a minimum of 1 TV monitor plus 10 chairs in a portion of a gallery space. Not recommended for busy traffic areas.

Weight: 2 crates approximately 330 kg (150 lb.)

Fee: \$2,650 plus ongoing shipping

Date available for circulation: May 1984 – December 1985 (Note: There are 2 sets of videotapes and photographic blowups.)

Security: Periodic patrols, secure night locks

Lighting: Suitable for viewing television

Temperature and humidity: not applicable



Photo: Helena Wilson

Roy Thomas, *The Eagle will Fly Again*, 1981; acrylic on canvas, 121.0 x 151.5 cm. Collection The Native Canadian Centre of Toronto.



Photo: Mary Bramley and Derek Harrison

Norval Morrisseau, *Water Spirit*, 1974; acrylic on brown mill paper, 80.7 x 183.5 cm. Collection National Museum of Man, Ottawa.

This exhibition traces the development of Norval Morrisseau's work over the past twenty years, and documents his influence on the emergence of what became known as the "Woodland School" of painting. The approach is art historical rather than ethnographical, stressing the parallel evolution of Morrisseau's iconography and formal expression.

The focus of the exhibition is to identify patterns in the formal relationship of other artists directly or indirectly affected by Morrisseau's work, relationships that often transcend tribal and regional affiliations. Accompanying the exhibition is an illustrated catalogue which includes essays that examine the historical and political development of the art form, and analyze separately the evolution of the iconography. This catalogue is available through The Book Shop, Art Gallery of Ontario.

The exhibition will be transported by air and/or truck and installed under the supervision of Art Gallery of Ontario staff. Organized for provincial circulation by the Art Gallery of Ontario.

Guest curated by Elizabeth McLuhan, Curator, Centre for Indian Art, Thunder Bay; and Tom Hill, Museum Curator, Woodland Indian Cultural Educational Centre, Brantford.

Space: Approximately 90 paintings

Weight: To be determined

Fee: \$800

Date available for circulation: February 1984

Security: Electronic alarm system. In view of an attendant. Small works must be screwed to the wall.

Lighting: Incandescent only; maximum 150 lux for paintings, 50 lux for works on paper

Temperature and humidity: Maximum fluctuations of $\pm 10\%$ from a norm of 50% humidity and between 20° – 22°C (68° – 72°F)



Portraits in Action: Travelling Hands On, Participation at the Art Gallery of Ontario.



Portraits in Action: Travelling Hands On, Participation at the Art Gallery of Ontario.

The Travelling Hands On program provides communities in Ontario with an opportunity for an exciting participatory experience for young gallery visitors. Designed to meet the needs of children aged 6-12, the program involves the use of a video camera and monitor, custom-made costumes, and descriptive character cards. It enables children to explore the many considerations of a portrait artist, such as costumes and body language. With a little imagination, each child can reach into a treasure trunk filled with costumes, strike a pose, and see him/herself on the video monitor. This process invites an understanding of portraits in a truly active way. The Travelling Hands On package is an exciting way to animate a gallery and is educationally sound and fun for both families and visiting school groups.

The exhibition is transported by air and/or truck. The circulation is supported by Outreach Ontario.

Conceived by the Education Division, Elementary Level, at the Art Gallery of Ontario. Organized for **provincial circulation** by the Art Gallery of Ontario.

Space: 3 x 3 metres (10 ft. x 10 ft.). Space to set up video equipment and accommodate a group of 8 children. Space must be a well lit area with an electrical outlet.

Weight: 4 crates

Fee: \$75

Date available for circulation: March 1985

Security: Periodic patrols by a responsible staff member. Secure locks on all doors and windows

Lighting: A well-lit area

Temperature and humidity: not applicable

Painting and Drawing



Anne Langton (Canadian, 1804–1893), *The Backwoodsman*, c. 1839; graphite and watercolour on paper, 36.8 x 29.2 cm. Committee for the Preservation of the Anne Langton Articles, Fenelon Falls, Ontario.

The daughter of a wealthy Liverpool merchant with extensive business connections in Europe, Anne Langton (1804–93), with her two brothers, was educated largely in Switzerland, Austria, Italy, Germany and France. The taking of picturesque “views” was part of her training; she also studied miniature painting in Paris. Following a decline in the family’s fortunes, Anne sought to support herself as a miniaturist.

Anne’s younger brother, John, immigrated to Canada in 1833, pioneering on Sturgeon Lake, near Fenelon Falls, Upper Canada. Anne, her parents and her aunt joined him in 1837. During the next ten years Anne documented their life in drawings and watercolours as they established Blythe Farm, which was to some degree reminiscent of their idyllic former home, Blythe Hall, and its country estate. Following a return trip to England in 1847–50, Anne decided to commit her life to helping run John’s household, thus facilitating his entry into politics. He became auditor-general of Canada in 1855, necessitating the family’s relocation to Toronto, then to Quebec City in 1860 and Ottawa in 1865. Throughout the 1860s and 1870s Anne made extensive return visits to Britain. Wherever she went, she continued to practise her art: landscapes in water-colour and wash, pen-and-ink and pencil drawings. John retired in 1878, and the family settled again in Toronto, where Anne spent the remaining years of her life.

Anne Langton’s edited journals, published in 1950 as *A Gentlewoman in Upper Canada*, have become a classic account of the effort during the middle years of the past century to establish immigrant communities in the North American wilderness. In recent years there has been considerable interest in understanding the complexities of that process, as well as in the circumstances that would inhibit the professional ambitions of a woman so evidently talented both as a writer and as an artist. Anne was an inspiring, yet unassuming, example to those around her. A devoted helpmate, she also continued her self-appointed mission of recording her surroundings while establishing the first local school and circulating library. This exhibition, while focusing on the rich material arising from Langton’s initial contact with the North American “wilderness,” presents it in the context of her formative years in

continental Europe and Britain and of her continuing commitment to her art in later life. This is the first comprehensive exhibition devoted to this important pioneer artist.

Thirty-five catalogues are included in the exhibition fee. The exhibition is transported by truck and installed under the supervision of Art Gallery of Ontario staff.

Curated by Barbara Williams, a Toronto writer with a long-standing interest in the life and art of Anne Langton. Organized for **provincial circulation** by the Art Gallery of Ontario.

Space: Approximately 70 works of art, 4 information panels, 1 display case; approximately 49 r. metres (160 r. ft.)

Fee: \$1,250 (includes 10 catalogues)

Dates available for circulation: March–November 1992

Security: Full gallery electronic alarm system; periodic patrols by a responsible staff member; safety tabs affixed to small works must be screwed to the wall.

Lighting: Incandescent only; maximum of 150 lux for paintings, 50 lux for works on paper.

Temperature and Humidity: Maximum daily fluctuations of $\pm 3\%$ from a norm of 50% humidity and 20–22°C (68–72°F).



Anne Langton (Canadian, 1804–1893), *[Ottawa] from Behind Rideau Hall*, c. 1866; watercolour on paper, 25.5 x 18.0 cm. Ontario Archives, Toronto.



Anne Langton (Canadian, 1804–1893), *Self-portrait*, c. 1840; watercolour on ivory, 7.0 x 5.5 cm. Ontario Archives, Toronto.



Anne Langton (Canadian, 1804–1893), *At Peterborough*, 1837; pen and ink, 7.8 x 11.5 cm. Committee for the Preservation of the Anne Langton Articles, Fenelon Falls, Ontario.



R. York Wilson (Canadian, 1907–1987), *Peons*, 1950; duco on masonite, 50.8 x 40.6 cm. Art Gallery of Ontario. Gift from the Fund of the T. Eaton Co. Ltd. for Canadian Works of Art, 1950.



Jack Humphrey (Canadian, 1901–1967), *Pottery Market, Taxco*, 1938; watercolour on paper, 49.5 x 62.9 cm. Art Gallery of Ontario. Purchase, 1939.

Beginning in the mid-1920s, Mexican art began to arouse interest in other parts of North America. The first Pan-American Exhibition of Oil Paintings, held at the Los Angeles Museum in 1926, included works by Mexican artists, as well as examples from Canada, the United States and Central and South America. In 1930 the American Federation of Arts, with the co-operation of the Carnegie Corporation of New York, circulated a major exhibition of over 500 objects representing the arts in Mexico among major American art museums. It was extremely well received, which indicates the strong interest in Mexican art at that time.

Interest in Mexican art grew during the 1930s. The mural work of Diego Rivera and José Clemente Orozco was particularly influential and provided models for the mural projects commissioned by the United States government through the Works Progress Administration (WPA), which offered employment to artists during the depression years. In Canada, the first signs of interest in this work occurred around 1930 with an article by Jean Chauvin entitled "Mexican Art Today," which appeared in *The Canadian Forum* in 1931. He had proposed an exhibition of this material to the National Gallery of Canada the year before, but such an event did not take place until 1943, when the NGC circulated "Mexican Art Today."

The fact that Mexican artists had developed a national art, which was loosely based on foreign models and was expressive of its social values, appealed to contemporary audiences, and as the issue of the artist in society became more relevant, Mexican art provided the exemplar for a socially conscious art. This is evident in the minutes of the Special Committee on Reconstruction and Re-establishment that met in Ottawa in 1944. Here the feeling was expressed that Mexico had gained the sympathy of the rest of the world because of her ability to attract people by her cultural achievement – she had taken the trouble to develop the cultural life of her people. It was felt that the Canadian government should encourage the nation's art in a similar manner.

Gordon Webber was one of the first Canadian artists to turn to Mexican themes, even before he travelled there himself, around 1936. Others, including Jack

Humphrey, followed suit soon after – Humphrey visited in 1938. As interest in Mexico grew, it became a mecca for Canadian artists who were attracted by the climate, the colour and the relatively low cost of living. W. J. B. Newcombe, Leonard Brooks, Fred Taylor, Jack Nichols, York Wilson, Alex Millar, Roy Kiyooka and Toni Onley were among those who ventured south. Some – Kiyooka and Onley, for example – were awarded scholarships to study at the art school at San Miguel de Allende, near Mexico City, while others – Brooks and Taylor among them – remained. Toronto collector J. S. McLean was collecting contemporary Mexican art in the early 1940s, and his collection formed the basis of a show mounted by the Art Gallery of Toronto in 1946.

This exhibition examines the impact of Mexican art and the Mexican experience on Canadian artists through a variety of media, in terms of the subjects they chose and the formal properties and artistic approach their work demonstrates, beginning in the 1930s.

Thirty-five catalogues are included in the exhibition fee. The exhibition is transported by truck and installed under the supervision of Art Gallery of Ontario staff.

Curated by Christine Boyanoski, assistant curator, Canadian historical art. Organized for **provincial circulation** by the Art Gallery of Ontario.

Space: Approximately 40 works of art; approximately 53 r. metres (175 r. ft.)

Fee: \$1,000 (includes 35 catalogues)

Dates available for circulation: January–September 1992

Security: Full gallery electronic alarm system; periodic patrols by a responsible staff member; safety tabs affixed to small works must be screwed to the wall.

Lighting: Incandescent only; maximum of 150 lux for paintings, 50 lux for works on paper.

Temperature and Humidity: Maximum daily fluctuations of $\pm 3\%$ from a norm of 50% humidity and 20–22°C (68–72°F).



W. J. B. Newcombe (Canadian, 1907–1969), *Harvesting Mescal*, 1947; watercolour on paper, 51.5 x 66.3 cm. Art Gallery of Ontario. Purchase, 1984.



Helga Matura

Gerhard Richter (German, b. 1932), *Helga Matura*, 1966; oil on canvas, 180.0 x 110.0 cm. Art Gallery of Ontario. Gift of the Volunteer Committee Fund, 1986.

Helga Matura is a typical example of Richter's Photo-Paintings, a series of realistic copies of photographs (apparently meticulous, except that they are, frustratingly, just out of focus), begun shortly after his arrival in Düsseldorf from East Germany in 1961. Rejecting especially the personal expressionism of Art Informel in search of a more objective vision, Richter turned his attention to the nonart photography of journalism and amateur snapshots as the most reliable and detached record of visual reality.

But photographs, he found, were curiously inadequate. If they were supposed to capture objective reality with precision, when examined closely they dissolved into either a seamless modulation of tones or an infinity of evenly spaced dispersions of grains. Their certainty was mere illusion, their ambiguity analogous to the disproportion between the plenitude of reality and our capacity to represent it. Richter's techniques of streaking, blurring or erasing became painting's counterparts of photography's technological shortcomings.

Our experience of a Photo-Painting like *Helga Matura* then becomes an analogy for our elusive hold on reality. On the one hand it seduces us by its claim to objective representativeness, and on the other it refuses us by its out-of-focus effect, which disrupts expectations and frustrates both visual and intellectual possession. (*Helga Matura*, here posed prettily on a grassy bank, was a Frankfurt prostitute who made newspaper headlines in 1966 when she was brutally murdered.)

So, if art could never capture reality's substance, it could at least reconstruct our experience of its paradoxical resistance. This has remained an ongoing subject for Richter, who is one of the most important artists to emerge in Germany during the 1960s. His subsequent work has been marked by a wide diversity of

styles: from realistic to abstract, from severely minimal to sumptuously painterly. As he maintains, "The paintings do not differ from one another, I change my method of approach whenever I think it appropriate."

For the AGO COLLECTION IN FOCUS exhibition, *Helga Matura* is featured among a small group of Richter's black-and-white paintings from the 1960s. Four to six paintings, borrowed from other collections, and the suite of prints called *Objects*, from the collection of the Art Gallery of Ontario, will serve to reveal the crucial aspects of this phase of Richter's oeuvre.

One hundred brochures are included in the exhibition fee. The exhibition is transported by truck and installed under the supervision of Art Gallery of Ontario staff.

Curated by Christina Ritchie, assistant curator, international contemporary art. Organized for **provincial circulation** by the Art Gallery of Ontario.

Space: Approximately 10 works of art (4–6 paintings and a suite of prints), 3 information panels; approximately 25 r. metres (80 r. ft.)

Fee: \$600 (includes 100 brochures)

Dates available for circulation: September 1992–January 1993

Security: Full gallery electronic alarm system; in view of an attendant during open hours; safety tabs affixed to small works must be screwed to the wall; additional security measures as recommended by the AGO.

Lighting: Incandescent only; maximum of 150 lux for paintings, 50 lux for works on paper.

Temperature and Humidity: Maximum daily fluctuations of $\pm 3\%$ from a norm of 50% humidity and 20–22°C (68–72°F).



Canaletto (Giovanni Antonio Canal) (Venetian, 1697–1768), *The Bacino di San Marco from the Piazzetta*, no date; oil on canvas, 48.6 x 82.6 cm. Art Gallery of Ontario. Gift of the Ludwig Mond Estate, 1926.



Sir Joshua Reynolds (British, 1723–1792), *Frances Clopton (Mrs. John Partheriche)*, 1758; oil on canvas, 91.4 x 71.1 cm. Art Gallery of Ontario. Gift of H. C. Cox, 1948. **Before Restoration.**



Sir Joshua Reynolds (British, 1723–1792), *Frances Clopton (Mrs. John Partheriche)*, 1758; oil on canvas, 91.4 x 71.1 cm. Art Gallery of Ontario. Gift of H. C. Cox, 1948. **After Restoration.**

In recent years the conservation department of the Art Gallery of Ontario has successfully undertaken work on a number of Old Master paintings. As a well-known conservator has pointed out: "It can often take much longer to restore a damaged picture than to paint it." The purpose of this exhibition of approximately 10 paintings from our collection is to reveal the "silent" presence of the conservation department to the public, to highlight their discoveries and innovations. In presenting a thematically and stylistically diverse selection of works, ranging from the 17th-century Dutch *Still Life with Walnuts* by Hubert van Ravesteyn to Canaletto's 18th-century *Bacino di San Marco from the Piazzetta* to Sir Joshua Reynolds's 1758 portrait of Frances Partheriche, and documenting their cleaning and restoration with didactic panels, this exhibition provides a glimpse of the implications of conservators' findings on the discipline of art history. Through various methods, such as magnification and examination under ultraviolet and infrared light, and X ray, we are able to penetrate the visible surface of a painting, thereby discovering artistic processes. We may now read the layers of a painting as we once read the text of Cennino Cennini's *Il Libro dell'arte*. The artist's pictorial intention cannot be dissociated from the means he used to achieve it. Throughout history he has been preoccupied with craftsmanship, both in creating an image and in ensuring that it endures. As such, the painter, like the conservator, is both artist and scientist, Leonardo being the obvious example. Saint Luke, patron saint of painters and a painter himself, was also a doctor. Historically, artists and conservators have faced the conflict inherent in immortal art made of mortal materials, as well as the opposing demands of a work's longevity and its subtlety.

The case studies are also instructive as barometers of taste, the most dramatic example being the Reynolds portrait of Frances Partheriche. The 19th-century restorations of its face were executed according to the dictates of a Victorian aesthetic of prettiness. Here, too, we see the original artist's shortcomings as a craftsman. The ephemeral pigments of the Reynolds

face, which is now revealed to us, have drained away, leaving behind a glowing, ghostlike pallor.

Finally, we may see how images are rebuilt by the combined artistry and technology of members of the conservation department, re-integrating the fragile unity of the work while attempting to maintain its original character. Art historians are increasingly relying on conservators and science to reveal what the naked eye does not. Museums, collectors and art lovers depend on conservators to preserve and restore precious images. Artists, past and present, are also indebted to conservators. In his "Observations sur la peinture," c. 1920, Pierre Bonnard writes: "I hope that my painting will hold without cracks. I would like to appear before the young painters of the year 2000 with the wings of a butterfly." In this exhibition we intend to demonstrate how this can be done.

Thirty-five catalogues are included in the exhibition fee. The exhibition is transported by truck and installed under the supervision of Art Gallery of Ontario staff.

Curated by Nancy Minty, assistant curator, European painting and sculpture, and Sandra Lawrence, chief conservator. Organized for **provincial circulation** by the Art Gallery of Ontario.

Space: Approximately 12 paintings, 12 panels; approximately 31 r. metres (100 r. ft.)

Fee: \$1,100 (includes 35 catalogues)

Dates available for circulation: April 1992–March 1993

Security: Full gallery electronic alarm system; in view of an attendant during open hours; safety tabs affixed to small works must be screwed to the wall; additional security measures as recommended by the AGO.

Lighting: Incandescent only; maximum of 150 lux for paintings.

Temperature and Humidity: Maximum daily fluctuations of $\pm 3\%$ from a norm of 50% humidity and 20–22°C (68–72°F).



Walter Trier (Canadian, 1890–1951), *Feeding the Birds and Fish*, (Page 6 from *Doll-Land*), 1943–44; watercolour and pen and ink on paper, 22.0 x 31.2 cm (sheet). Art Gallery of Ontario. Gift of Mr. and Mrs. Fodor (Nicholas and Margaret), 1981.



Walter Trier (Canadian, 1890–1951), *Gardening in Toy-Town*, (Page 22 from *Doll-Land*), 1943–44; pen and ink and watercolour on paper, 18.6 x 25.0 cm (sheet). Art Gallery of Ontario. Gift of Mr. and Mrs. Fodor, (Nicholas and Margaret), 1981.



Walter Trier (Canadian, 1890–1951), *Waltzing in Toy-Town*, 1943–4; pen and ink and watercolour on paper, 22.2 x 31.2 cm (sheet). Art Gallery of Ontario. Gift of the Trier-Fodor Foundation, 1976.



Walter Trier (Canadian, 1890–1951), *The Inhabitants of Doll-Land Walking in the Sunshine*, 1943–44; pen and ink and watercolour on paper, 21.9 x 30.2 cm. Art Gallery of Ontario. Gift of the Trier-Fodor Foundation, 1976.

During his lifetime, Walter Trier became well-known in Germany and around the world for his entertaining caricatures and his charming illustrations for children's books. In 1976 the Art Gallery of Ontario received a generous gift from the Trier-Fodor Foundation of over 1,100 of the artist's works, as well as his personal collection of 345 German folk toys.

Born in Prague in 1890, Trier received his early artistic training there, and then, in 1909, studied at the prestigious Munich Academy. His first important commissions were for the leading German satirical magazine *Simplicissimus*. In 1910 he moved to Berlin, where he lived for the next 26 years, working for several popular journals and illustrating numerous children's books. During the Nazi regime he left Germany and made his home in London, where he began to draw cartoons for the *Daily Herald* and *Die Zeitung*. Trier and his wife, Helen, emigrated to Canada in 1947 and settled in Collingwood, Ontario. Trier died in 1951.

In 1943–1944, when Trier was living in England and was largely occupied drawing political cartoons, he also created *Doll-Land*, a series of 28 poetic images of toys come to life. This fairytale story tells of a group of charming female dolls who become bored and sail to Toy-Town in search of adventure. There they encounter the "Hard-working Inhabitants of Toy-Town" and ultimately pay a visit to Baby Island. The images are beautifully drawn and coloured and show Trier's talent for using his own collection of folk toys as the inspiration for his work. The watercolours were not published until 1975, when they appeared as illustrations for Ernest Jandl's poetry in a book entitled *Alle Freut, was alle freut* (Fun is Fun).

Thirty-five catalogues are included in the exhibition fee. The exhibition is transported by truck and installed under the supervision of Art Gallery of Ontario staff.

Curated by Brenda Rix, guest curator, prints and drawings. Organized for **provincial circulation** by the Art Gallery of Ontario.

Space: Approximately 28 watercolours, 4–5 wooden toys; approximately 31 r. metres (100 r. ft.)

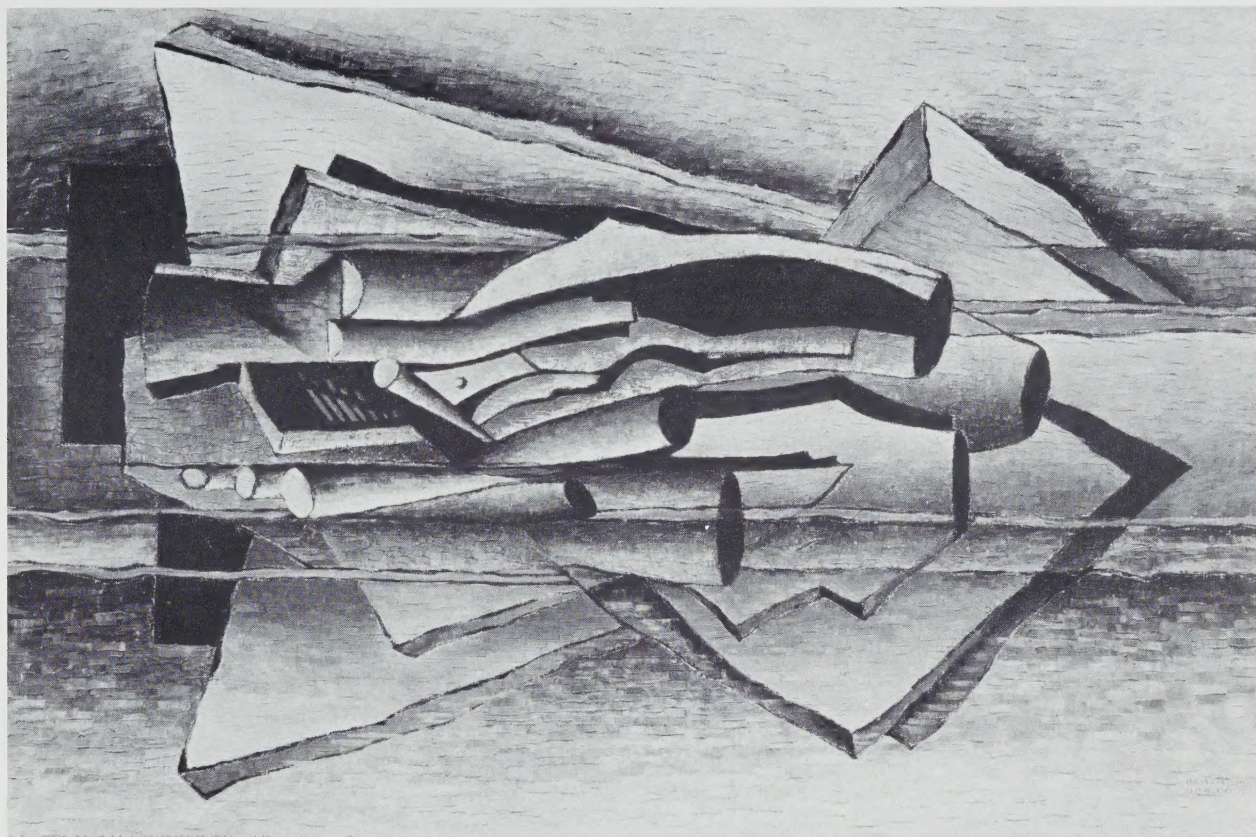
Fee: \$800 (includes 35 catalogues)

Dates available for circulation: October 1992–June 1993 (AGO Dates: unconfirmed due to Stage III construction)

Security: Full gallery electronic alarm system; periodic patrols by a responsible staff member; safety tabs affixed to small works must be screwed to the wall.

Lighting: Incandescent only, maximum of 50 lux for works on paper.

Temperature and Humidity: Maximum daily fluctuations of $\pm 3\%$ from a norm of 50% humidity and 20–22°C (68–72°F).



Bertram Brooker (Canadian, 1888-1955), *Progression*, 1948; oil on canvas, 66.2 x 99.7 cm. Art Gallery of Ontario. Gift from the Albert H. Robson Memorial Subscription Fund, 1948.

Bertram Brooker (1888–1955), in addition to being a journalist, editor, novelist, advertising executive, singer, and dramatist, was one of the pioneers of abstract painting in Canada. He was one of a small group of artists, including Hortense Gordon, Edna Tacon, Gordon Webber, Lowrie Warrener and Lawren Harris, who were interested in abstraction in the late 1920s, and who pursued it in their own work. Particularly influential was the Société Anonyme exhibition, held at the Art Gallery of Toronto in 1927 which introduced many international abstractionists to the Toronto audience. It probably inspired Brooker, for he began painting his own abstracts around 1927.

Progression was painted during Brooker's second abstract period. He had turned away from abstraction between 1930 and 1947, perhaps because of the hostile reception that abstract painting met in the conservative Toronto art world. His later abstracts differ from the earlier ones, however, in theme and execution, and are often closer to the source of inspiration.

This exhibition focuses on Brooker's approach to abstraction through an examination of *Progression* and related sketches. It demonstrates his concern for the formal aspects of abstract painting: the recession of objects in space, the movement of curves, and the spatial relation between the objects in the composition.

Seventy-five brochures are included in the exhibition fee. The exhibition is transported by truck and installed under the supervision of Art Gallery of Ontario staff.

Curated by Christine Boyanoski, assistant curator, Canadian historical art. Organized for **provincial circulation** by the Art Gallery of Ontario.

Space: One painting, several preparatory sketches on paper, and a number of support material panels; approximately 30.5 r. metres (100 r. ft.)

Weight: not available

Fee: \$500 (includes 75 brochures)

Dates available for circulation: November 1991– March 1992

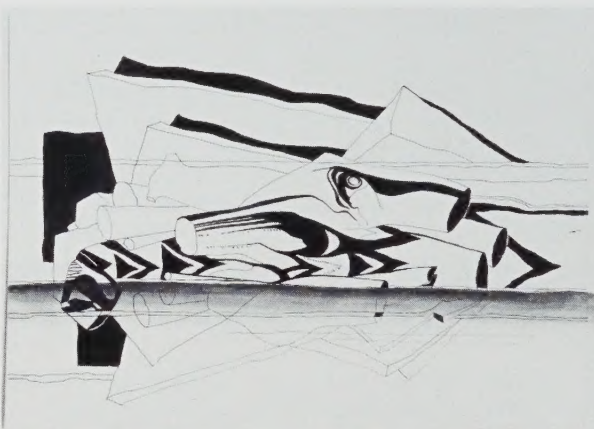
Security: Electronic alarm system. In constant view of an attendant; safety tabs affixed to small works must be screwed to the wall. The need for 24-hour surveillance will be determined on an individual basis.

Lighting: Incandescent only; maximum 50 lux for works on paper

Temperature and Humidity: Maximum fluctuations of $\pm 3\%$ from a norm of 50% and between 20–22°C (68–72°F)



Bertram Brooker (Canadian, 1888–1955), *Abstract Landscape No. W. 38*, 1946; watercolour, pen and ink on paper, 37.2 x 47.6 cm. Art Gallery of Ontario. Purchase, 1971.



Bertram Brooker (Canadian, 1888–1955), *Study #2 for Progression*; ink and drawing on cardboard, 24.0 x 34.2 cm. Art Gallery of Ontario. Gift from the McLean Foundation, 1963.



Lucius O'Brien (Canadian, 1832-1899), *Lords of the Forest*, 1874; watercolour, 74.3 x 49.9 cm. Collection Art Gallery of Ontario. Gift of the Government of the Province of Ontario, 1972.

Lucius R. O'Brien (1832-99), first president of the Royal Canadian Academy of Arts and an outstanding Canadian artist of his day, painted heroic images of Canada's scenic wonders, pictures hailed as marvels of landscape art in his lifetime, that in recent years have been recognized as deeply moving expressions of the pride and ambition that fuelled Canada's growth during those formative decades of national expansion following Confederation. The exhibition presents O'Brien's art in some detail from the years following mid-century, when he first presented himself in Toronto as a drawing master, architectural draughtsman, and illustrator, through the period of his reintroduction to the Toronto artistic community in the mid-seventies, his subsequent ascendancy as a national cultural figure in the early eighties, and his confident assertion of Canadian pictorial values on the international stage at the end of the decade. The final ten years of his life were centred again on Toronto, where he explored the character and quality of light as it relates to the formal properties of his landscape vision.

O'Brien worked primarily in watercolours, although he turned to oil painting as well between 1877 and 1882, and during the last six years of his life. Work in black-and-white, characteristic of his earliest years, re-emerged following 1880 when he became art editor of *Picturesque Canada*, a massive, heavily illustrated, two volume publication. It was as a master of the watercolour medium that he excelled, however, and that portion of his work, particularly the large sheets he completed following his trips to the Rocky Mountains on the newly-completed Canadian Pacific Railway in 1886, '87, and '88, represents his major contribution as an artist.

The exhibition contains approximately 65 watercolours, about 10 oils, and some 20 black-and-whites and related illustrations. Works are borrowed from most major collecting institutions in Canada and many private collectors, including Her Majesty the Queen. Attractive information panels and necessary display cases have been designed to accompany the show.

A fully illustrated catalogue of the exhibition, combined with an extensive study of O'Brien's life and work in the context of the Canadian, British, and American art of the time, is being published for the occasion. The catalogue is available from the Gallery Shop. The poster is available from the Reproduction Shop.

The exhibition is transported by truck and installed under the supervision of Art Gallery of Ontario staff.

Curated by Dennis Reid, Curator of Canadian Historical Art. Organized for **national circulation** by the Art Gallery of Ontario.



Lucius O'Brien (Canadian, 1832-1899). *Northern Head of Grand Manan*, 1879; oil on canvas, 60.2 x 121.9 cm. Collection Art Gallery of Ontario. Purchased with the assistance of the Government of Canada through the Cultural Property Export and Import Act, 1982.



Lucius O'Brien (Canadian, 1832-1899). *A Prospector's Camp*, 1887; watercolour, 27.3 x 37.9 cm. Collection Art Gallery of Ontario. Gift of Miss Lucy O'Brien, 1920.

Space: approx. 95 works of art; approx. 8 information panels; 125 running metres (400 r. ft.)

Weight: not available

Fee: \$6000 + shipping

Date available for circulation: July 1990-January 1991 (AGO Dates: April 13-June 17, 1990) (three venues only)

Security: Electronic alarm system. In view of attendant. Safety tabs affixed to small works must be screwed to the wall.

Lighting: Incandescent only; maximum 150 lux for paintings, 50 lux for works on paper

Temperature and humidity: Maximum fluctuation of $\pm 3\%$ from a norm of 50% humidity and between 20°-22°C (68°-72°F)



Ron Martin (Canadian, b. 1943), *The Heart's Rebellion #18 March 1975*; acrylic on canvas, 213.4 x 167.6 cm. Collection Art Gallery of Ontario. Purchase, 1975.

Between 1972 and 1981, Ron Martin produced an important body of monochromatic painting. The best known of these are the black paintings from 1974-81; but this decade-long project was initiated by two other series of monochromatic paintings – the "Bright Red" series from 1973 and a group of differently coloured monochromatic canvases from 1972.

The exhibition presents approximately 45 paintings representing each of the series' investigations of the properties of painting and its experience. Not only has the full body of the black paintings not been seen together, but they have also yet to be seen and set in the context of the earlier monochromatic series. The intensive examination of this project is carried out in the catalogue with essays by Philip Monk and Toronto critic Walter Klepac, an authority on Ron Martin.

The catalogue is available from the Gallery Shop, the poster from the Reproduction Shop.

The exhibition is transported by truck and installed under the supervision of Art Gallery of Ontario staff.

Curated by Philip Monk, Curator of Contemporary Canadian Art. Organized for **national circulation** by the Art Gallery of Ontario.

Space: 45 works of art; 1 information panel and 2 lead panels; approximately 152.4 running metres (500 r. ft.)

Weight: not available

Fee: \$8000 + shipping

Date available for circulation: July 1989–June 1990 (AGO Dates: February 3–May 14, 1989)

Security: Electronic alarm system. In view of an attendant.

Lighting: Incandescent only; maximum 150 lux for paintings

Temperature and humidity: maximum fluctuations of $\pm 3\%$ from a norm of 50% and between 20°–22°C (68°–72°F).



Ron Martin (Canadian, b. 1943), *Untitled #47, 1981*; acrylic on canvas, 243.8 x 167.6 cm. Collection Art Gallery of Ontario. Purchase with the assistance of the Canada Council Special Purchase Assistance Program, 1981.



Ron Martin (Canadian, b. 1943), *Bright Red No. 3, May 1972*; acrylic on canvas, 213.5 x 182.7 cm. Collection Art Gallery of Ontario. Purchase, 1985.



J.W. Waterhouse (British, 1849-1917), *"I am Half Sick of Shadows" Said the Lady of Shalott*, 1915; oil on canvas, 100.3 x 73.7 cm. Collection Art Gallery of Ontario. Gift of Mrs. Phillip B. Jackson, 1971.

**THE VICTORIAN CULT OF BEAUTY:
A SELECTION OF OIL PAINTINGS AND
WORKS ON PAPER FROM LOCAL COLLECTIONS (working title)**

November 1989 – July 1990



Simeon Solomon (British, 1840-1905), *Profile Head*: pen and black ink with watercolour, 27.2 x 21.5 cm. Collection Art Gallery of Ontario. Purchase, 1980.



James (Jacques Joseph) Tissot (French, 1836-1902), *The Convalescent*, 1872: oil on wood, 37.5 x 45.7 cm. Collection Art Gallery of Ontario. Gift of R.B.F. Barr, Esq., Q.C., 1966.



Sir Edward Burne-Jones (British, 1833-1898), *Head of a Girl*, 1873; pencil on paper, 17.1 x 11.7 cm. Collection Art Gallery of Ontario. Gift of Mr. and Mrs. Schuyler C. Snively.

"The idea of 'Art for Art's sake' was entirely foreign to Victorian England" (Wm. Gaunt, *The Aesthetic Adventure*, Oxford: Jonathan Cape and Book Society, 1945, p. 18), at least during the 1850s and early 1860s when it gained currency in France. Deep in the throes of the Industrial Revolution, Britain was preoccupied with economic, social, and religious concerns and not until the 1870s was it possible to refer to an aesthetic movement in England. Running counter to the strong moralizing strain which pervaded Victorian society and art, the aesthetic or "decadent" movement sought to divorce beauty, the supposed true domain of art, from life. A prevalent theme was the depiction of languid, immobile figures, usually women, in decorative or "poetic" settings. The movement collapsed in the nineties with the demise of Oscar Wilde.

Through approximately twenty oil paintings, works on paper, and sculpture, the exhibition seeks to explore the Art for Art's sake doctrine, its evolution and manifestations in England, and several of the figures who fell within its orbit, including Simeon Solomon, James McNeill Whistler, Edward Burne-Jones, Albert Moore, and Aubrey Beardsley.

Thirty-five catalogues are included in the exhibition fee. The exhibition is transported by truck and installed under the supervision of Art Gallery of Ontario staff.

Curated by Karen Finlay, Assistant Curator, European Painting and Sculpture. Organized for **provincial circulation** by the Art Gallery of Ontario.

Space: approximately 20 works of art; 1 information panel and 2 lead panels; 38.1-45.7 running metres (125-150 r.ft.)

Weight: not available

Fee: \$1000 (includes 35 catalogues)

Date available for circulation: November 1989-July 1990

Security: Electronic alarm system. In view of an attendant. Safety tabs affixed to small works must be screwed to the wall.

Lighting: Incandescent only; maximum 150 lux for painting, 50 lux for works on paper

Temperature and humidity: maximum fluctuations of $\pm 3\%$ from a norm of 50% and between 20°-22°C (68°-72°F)



Arthur Hughes, (British, 1830–1915), *The Lady with the Lilacs*, 1863; oil and oil tempera on wood panel, 44.5 x 22.5 cm (framed), Collection Art Gallery of Ontario, presented in memory of Frances Baines, 1966.

Arthur Hughes (British, 1830-1915), although not a member of the Pre-Raphaelite Brotherhood, was a convert to its tenets in 1850 and was deeply influenced by Dante Gabriel Rossetti, Holman Hunt, and John Everett Millais. During the 1850s and early 1860s, Hughes painted a number of works distinguished by their delicate, often nostalgic mood and deliberate naïveté, and microscopic attention to natural detail.

The Lady with the Lilacs was painted for Lewis Carroll in 1863; it is referred to in Carroll's diary and is documented in a photograph of the author's study in Christ Church, Oxford. The painting has been tentatively suggested as a prototype for Carroll's own drawings of Alice in *Alice's Adventures Under Ground*.

The exhibition explores Hughes' relationship with Carroll and other literati and artists in Oxford in the 1860s, and considers his contribution as both painter and illustrator.

Seventy-five brochures are included in the exhibition fee. The exhibition is transported by truck and installed under the supervision of Art Gallery of Ontario staff.

Curated by Karen Finlay, Assistant Curator, European Painting and Sculpture. Organized for **provincial circulation** by the Art Gallery of Ontario.

Space: 30.5 running metres (100 running feet). Exact contents not available at time of printing.

Weight: Approximately 3 crates

Fee: \$500 (includes 75 brochures)

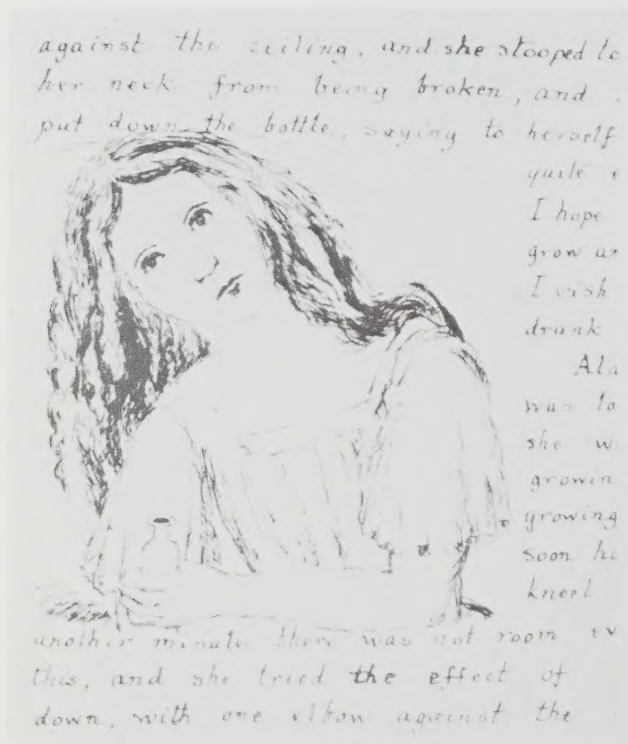
Date available for circulation: April, May, September, October, 1988 (AGO dates: June 11–August 21, 1988) (three venues only)

Security: Electronic alarm system. In constant view of an attendant. Safety tabs affixed to small works must be screwed to the wall. The need for 24-hour surveillance will be determined on an individual basis.

Lighting: Incandescent only; maximum 150 lux for paintings, 50 lux for works on paper

Temperature and Humidity: Maximum fluctuation of $\pm 10\%$ from a norm of 50% humidity and between 20°–22°C (68°–72°F)

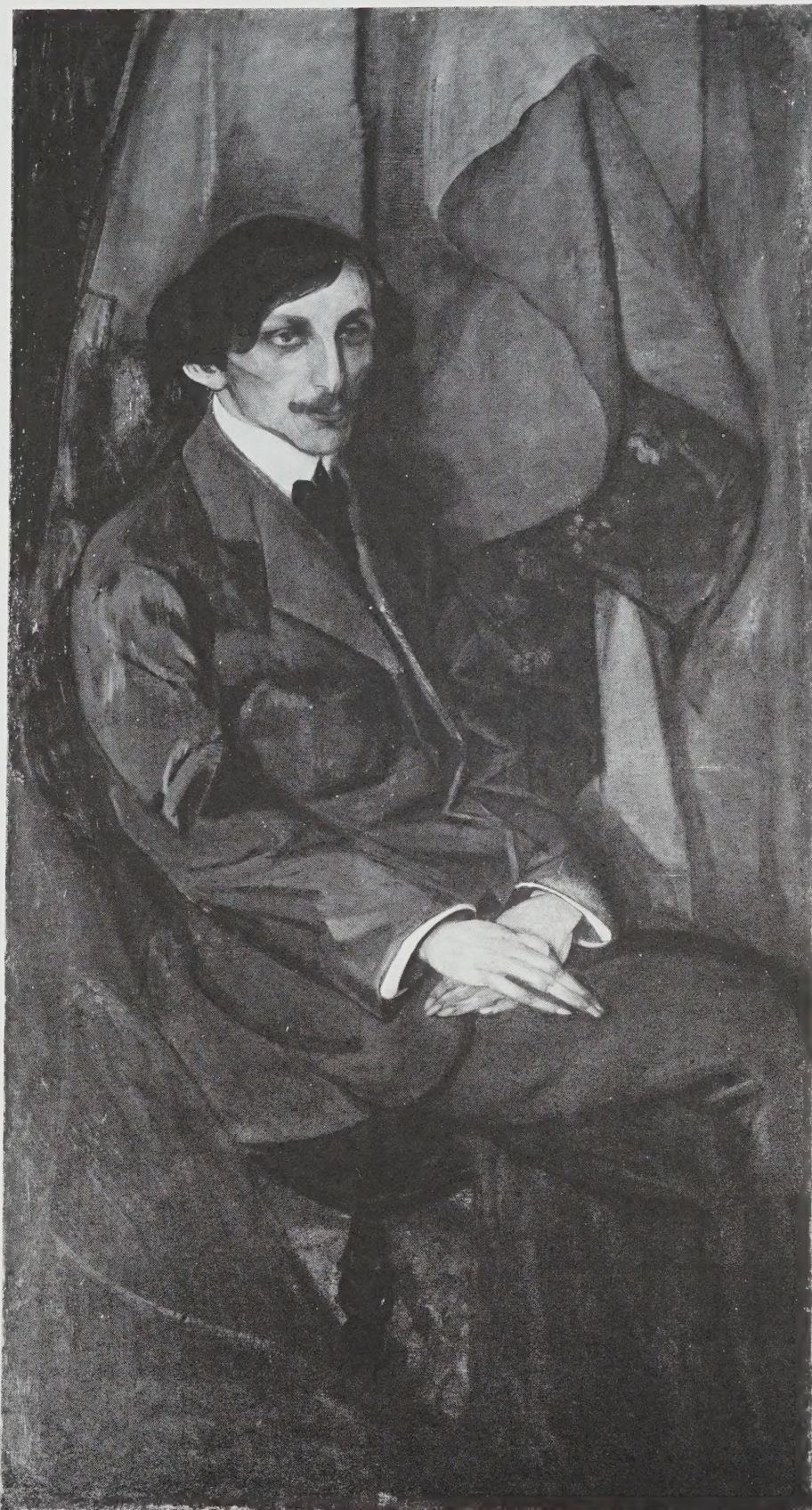
This is the fifth exhibition in the Art Gallery of Ontario COLLECTION IN FOCUS Series. (Note: Previously MASTERPIECE EXHIBITION SERIES).



Lewis Carroll's own illustration of Alice for *Alice's Adventures Under Ground*.



Arthur Hughes, (British, 1830-1915), *Silver and Gold*, oil on canvas, 99.1 x 66 cm. Private collection.



Boris Anisfeld, (b. Russia 1879 – d. U.S.A. 1973), *Portrait of Moisej Victorvitch Zamiathek*, 1915-1916; oil on canvas, 147.3 x 79.3 cm.
Collection of Joey and Toby Tanenbaum.

Boris Anisfeld (1879-1973) played a prominent role in the advanced artistic life of St. Petersburg from the turn of the century until the 1917 Revolution, when he fled Russia.

Alongside Mikhail Larionov and Natalia Goncharova, Anisfeld was included in Diaghilev's first exhibition of Russian art, shown in St. Petersburg and then in Paris in 1906. Anisfeld travelled to Paris, and later, as an important designer for Diaghilev's *Ballets Russes*, he also visited Berlin, Stockholm, and Madrid. As Anisfeld was fully conversant with the contemporary art of Western Europe, his paintings reflect the influence of the most important artistic movements of the period, from Symbolism through Fauvism and Cubism. Yet his work always retains a distinctive Russian flavour. What distinguishes Anisfeld's painting is a vibrant use of colour. This is especially evident in the twelve large canvases that constitute this exhibition. Part of a travelling exhibition organized by the Brooklyn Museum in 1918, the adventurous paintings were essentially forgotten until they reappeared at the Shepherd Gallery in New York in 1984. At this time Joey and Tobey Tanenbaum of Toronto acquired the twelve remarkable paintings in the present exhibition.

Anisfeld himself left Russia via Vladivostok in 1917. Travelling through Japan and Canada, he eventually settled in Chicago, where he taught at the Art Institute. Among his students were Robert Indiana, Claes Oldenburg, Leon Golub, and Richard Estes.

A catalogue accompanies this exhibition. The exhibition is transported by truck and installed under the supervision of Art Gallery of Ontario staff.

Curated by David McTavish, Curator, European Painting and Sculpture. Organized for **provincial circulation** by the Art Gallery of Ontario.

Space: 12 paintings, 1 lead panel; approximately 38.1 running meters (125 running feet)

Weight: not available

Fee: \$750 (includes exhibition catalogues)

Date available for circulation: August 1988–July 1989 (AGO dates: August 13–October 16, 1988)

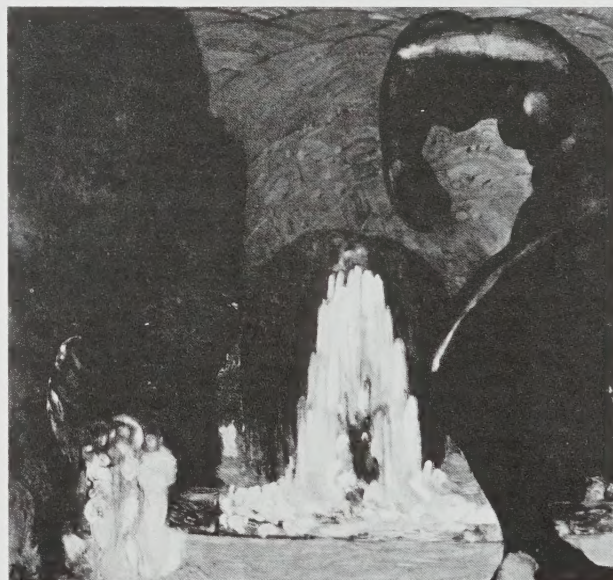
Security: Electronic alarm system. In view of an attendant

Lighting: Incandescent only; maximum 150 lux for paintings

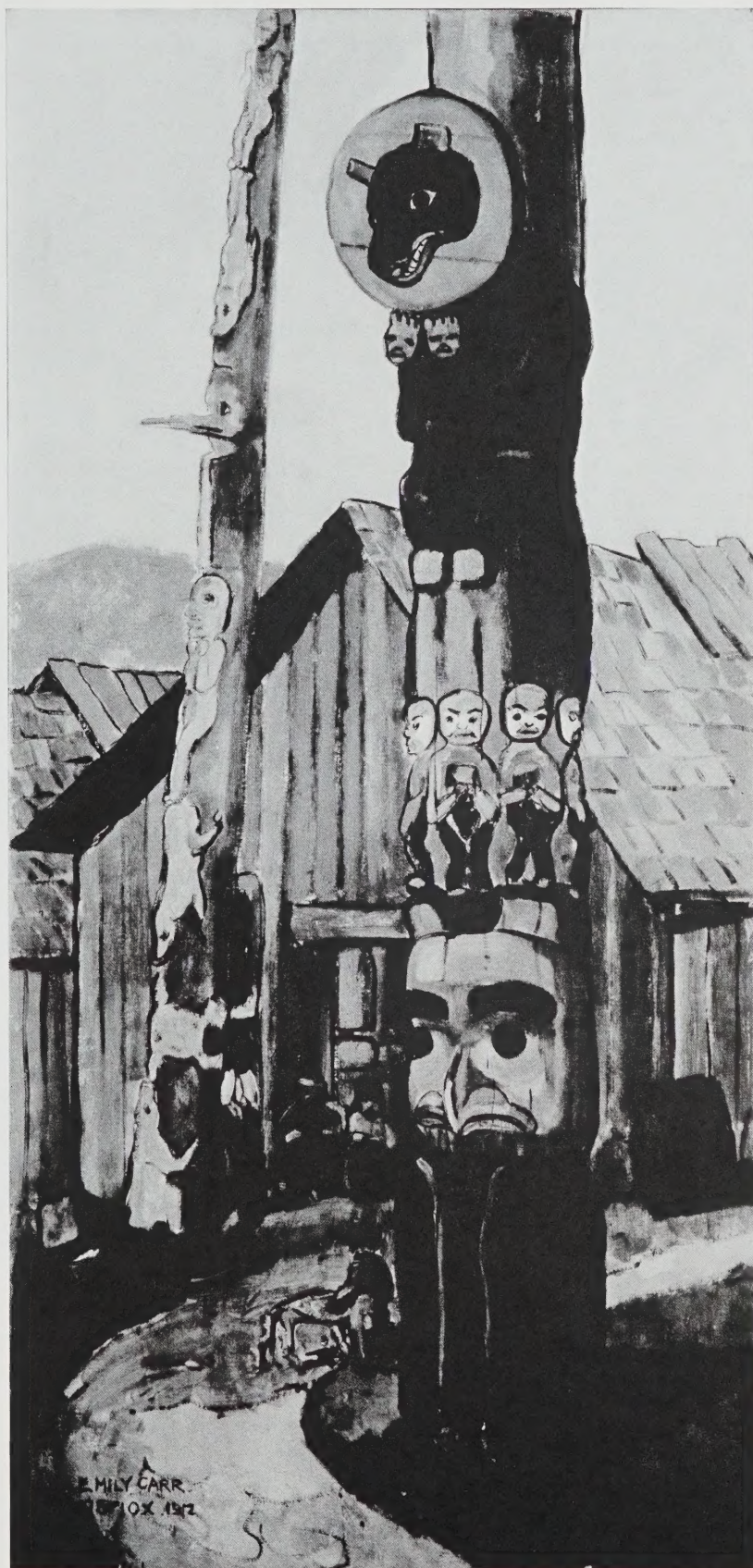
Temperature and humidity: Maximum fluctuations of $\pm 10\%$ from a norm of 50% humidity and between 20°-22°C (68°-72°F)



Boris Anisfeld, (b. Russia 1879 – d. U.S.A. 1973), *Prayer*, 1906; oil on canvas, 126.4 x 142.2 cm. Collection of Joey and Toby Tanenbaum.



Boris Anisfeld, (b. Russia 1879 – d. U.S.A. 1973), *The Blue Statue*, 1908; oil on canvas, 160 x 170 cm. Collection of Joey and Toby Tanenbaum.



Emily Carr, (Canadian, 1871-1945), *The Totem of the Bear and the Moon*, 1912; oil on canvas, 67.9 x 45.1 cm. Private collection, Toronto.

Selected from a private collection of nineteenth- and early-twentieth-century Canadian painting that is widely known among specialists, *Collectors' Canada* presents a comprehensive survey of more than a century of Canadian art. Assembled over the past twenty years, this collection is remarkable for its overall high quality as much as for the number of unique Canadian treasures it contains.

Among outstanding pieces that represent the highest accomplishments of some of our most important artists are Antoine Plamondon's *Portrait of Zacharie Vincent* (1837-38), Paul Kane's *Ojibwa Camp in the Spider Islands* (c.1845), Daniel Fowler's *Canadian Partridges* (1874), Lucius O'Brien's *Through the Rocky Mountains, A Pass on the Canadian Highway* (1887), Robert Harris' *The Burnside Children* (1880), Ozias Leduc's *Les Foins* (1901), Tom Thomson's *Opulent October* (c.1916, one of the very few Thomson canvases still in private hands), A. Y. Jackson's *Tadenac, November, Georgian Bay* (c.1924), Jock Macdonald's *Drying Herring Roe* (1938), and Emily Carr's *The Totem of the Bear and the Moon* (1912).

Certainly as rare as these are R. C. Todd's *Corbeau at Montgomery Falls* (1845), a sparkling version of Cornelius Krieghoff's *The Royal Mail Crossing the St. Lawrence* (1860), an early F. A. Verner, *Indians in Muskoka* (1873), a small version of G. A. Reid's *Family at Prayer* (1892), a small version of another academic landmark, Paul Peel's *Adoration* (1886), a study for Clarence Gagnon's *The Ice Harvest* (c.1938), the sketch for Tom Thomson's famous *Pine Island* (1914), a sketch for Arthur Lismer's *A September Gale* (1921), and the drawing for Edwin Holgate's *Totem Poles, Gitsagukalus, B.C.* (1927). In addition, this selection will include two mid-nineteenth-century Quebec portraits by Theophile Hamel, and further works by Paul Kane, Krieghoff, William Raphael, Allan Edson, John Fraser, Otto Jacobi, F. M. Bell-Smith, William Brymner, Robert Harris, George Reid, Paul Peel, Suzor-Côté, as well as Charlotte Schreiber's *Springfield on the Credit* (1875).

The collectors of *Collectors' Canada* have balanced their great interest in Canada's nineteenth-century academic masters with a broad selection of fine examples of the work of the Group of Seven and their contemporaries Cullen, Thomson, Robinson, Carr, and David Milne. All are of a quality that any museum would envy, and to which most private collectors are able only to aspire.

A fully illustrated critical catalogue of the exhibition with eight colour plates is available through the Gallery Shop.

The exhibition is transported by truck and installed under the supervision of Art Gallery of Ontario staff.

Curated by Dennis Reid, Curator, Canadian Historical Art. Organized for **national circulation** by the Art Gallery of Ontario.

Space: 61-68 running metres (200-225 running feet)

Weight: not available

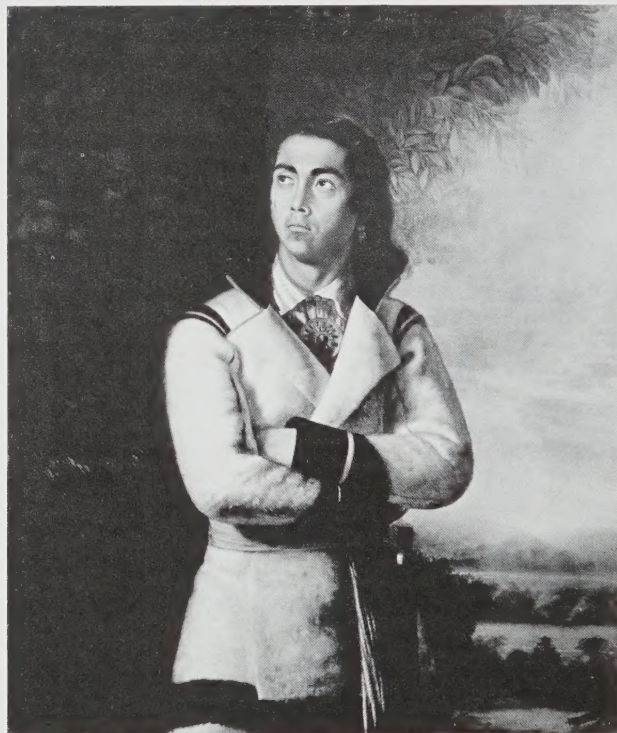
Fee: \$5,000 + shipping

Date available for circulation: May 1988–March 1989 (AGO dates: May 14–July 10, 1988) (three venues only)

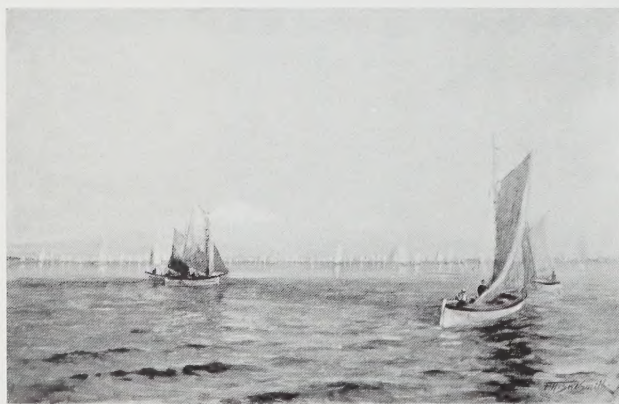
Security: Electronic alarm system. In view of an attendant. Safety tabs affixed to small works must be screwed to the wall

Lighting: Incandescent only; maximum 150 lux for paintings; 50 lux for works on paper

Temperature and humidity: Maximum fluctuation of $\pm 10\%$ from a norm of 50% humidity and between 20°-22°C (68°-72°F)



Antoine Plamondon, (Canadian, 1804-1895), *Portrait of Zacharie Vincent*, 1837-38; oil on canvas, 122 x 91.4 cm. Private collection, Toronto.



F. M. Bell-Smith, (Canadian, 1846-1923), *Salmon Fishing Boats at the Fraser River*, c.1910; oil on canvas, 55.8 x 86.4 cm. Private collection, Toronto.



F. H. Varley, (Canadian, 1881-1969), *Marie*, 1934; conté on paper, 32.9 x 21.6 cm. Collection Art Gallery of Ontario.



Arthur Lismer, (Canadian, 1885-1969), *Transport Sailing into Sunset*, c.1918; lithograph, 23.2 x 32.6 cm. Collection Art Gallery of Ontario. Gift of the Artist, 1926.



Lawren S. Harris, (Canadian, 1885-1970), *Isolation Peak*, 1929; pencil on paper, 19.2 x 25.1 cm. Collection Art Gallery of Ontario. Purchase with assistance from Wintario, 1978.



A. Y. Jackson, (Canadian, 1882-1974), *Artists' Camp on the Western Islands, Georgian Bay*, c.1933; pencil on paper, 22.7 x 30.3 cm. Collection Art Gallery of Ontario.

Although heroic canvases and their distinctive oil sketches on panel or board are the works by which the Group of Seven will always be remembered, all the members also worked in various media on paper. Drawing on the extensive collection of the Art Gallery of Ontario, this exhibition explores the range of their graphic production.

The part of this production best known today is that consisting of the fresh and vibrant watercolours of Carmichael, Casson, and Varley. Carmichael and Casson, along with Edwin Holgate, are probably also the members best known for printmaking, primarily woodcuts and serigraphs. What is less well known is that MacDonald produced etchings of quite considerable quality in his earlier years, and that virtually all the members participated in the production of more commercially oriented reproductive prints at different points in their careers. Some of these are examined in light of the more characteristic work of the Group.

Most consistently, however, all the Group members made pencil drawings in the field as studies for possible future canvases. In some cases — that of Jackson, Harris, and Lismer in particular — these were at times made in conjunction with oil sketches of the same subject, in order to record information for the canvas that only the graphic line could capture. These works are among the most vitally immediate the Group ever produced.

Throughout their lives, Varley, Lismer, and Carmichael made numerous drawings and watercolours that were intended as finished works of art in themselves, and indeed this major aspect of their creativity has always been recognized as the major work that it is. Viewing the full range of drawing, watercolour painting, and printmaking of all the members of the Group of Seven will increase our understanding of the importance of graphic media to each of them.

A catalogue accompanies this exhibition. The exhibition is transported by truck and installed under the supervision of Art Gallery of Ontario staff.

Curated by Dennis Reid, Curator, Canadian Historical Art. Organized for **provincial circulation** by the Art Gallery of Ontario.

Space: 61 running metres (200 running feet)

Weight: Not available

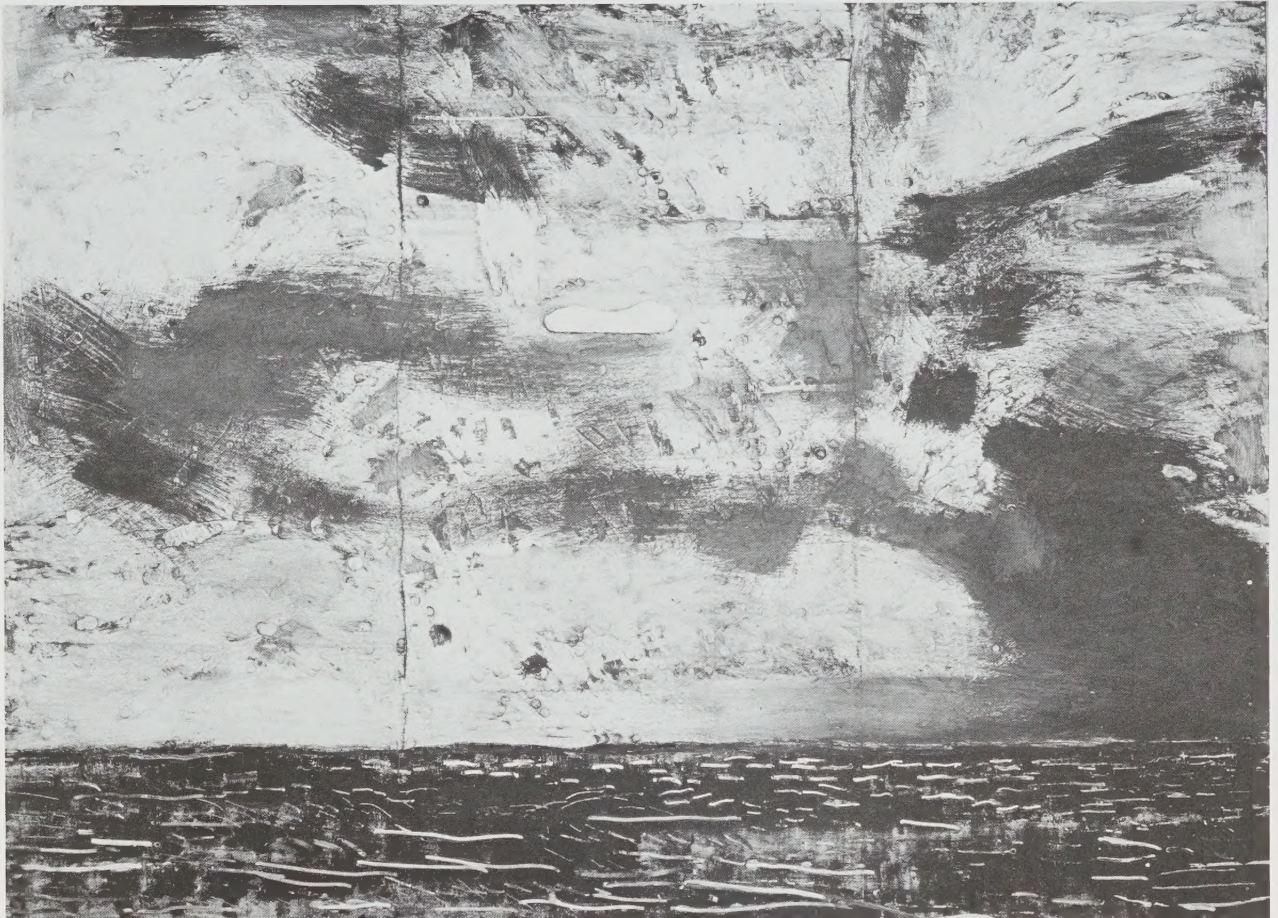
Fee: \$950 (includes exhibition catalogues)

Date available for circulation: September 1989–May 1990

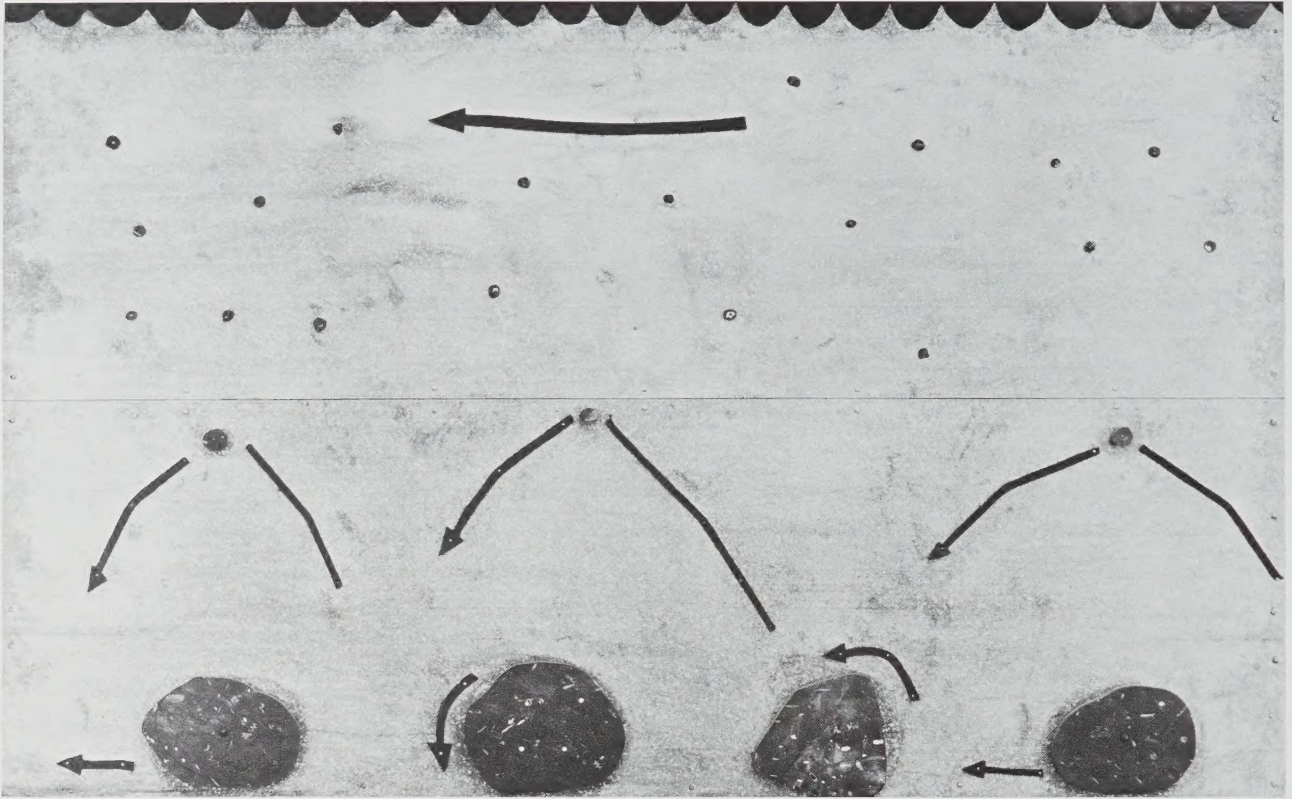
Security: Electronic alarm system. In view of an attendant. Safety tabs affixed to small works must be screwed to the wall

Lighting: Incandescent only; maximum 50 lux for works on paper

Temperature and humidity: Maximum fluctuations of $\pm 10\%$ from a norm of 50% humidity and between 20°-22°C (68°-72°F)



Paterson Ewen, (Canadian, b.1925), *Cloud Over Water*, 1979; acrylic and metal on plywood with gouged line, 244 x 335 cm. Collection Art Gallery of Ontario. Purchase with assistance from Wintario, 1980.



Paterson Ewen, (Canadian, b.1925), *Rocks Moving in the Current of a Stream*, 1971: metal, engraved linoleum on plywood, 153.3 x 245.3 cm. Collection Art Gallery of Ontario.

Paterson Ewen turned to landscape painting in the early 1970s after a long career as an abstract artist. But he did not produce ordinary landscape paintings; they are more phenomenal than representational, a material impression being given by the texture of gouged plywood and the scale imposed by standard 4 x 8 sheets up to three units in width. As Doris Shadbolt has written, "The successful clash of 'idea' and 'matière' is one of the constant characteristics of these works, resulting in a tension which one wants to call resonant, or reverberant, or in some way related to sound — perhaps because he deals with forces which are often more audible than visible."

The exhibition charts Ewen's movement through landscape imagery, from the early abstract representations with their rudimentary signs of and material resemblance to landscape, through the semiotic schema of weather phenomena, to the more painterly evocations of the phenomena of light and space.

A catalogue accompanies the exhibition and is available through the Gallery Shop. A poster is available through the Reproduction Shop. The exhibition is transported by truck and installed under the supervision of Art Gallery of Ontario staff.

Curated by Philip Monk, Curator of Contemporary Canadian Art. Organized for **national circulation** by the Art Gallery of Ontario.

Space: 25 to 30 paintings, 1 information panel; approximately 122 running metres; (400 running feet)

Weight: Not available



Paterson Ewen, (Canadian, b.1925), *Northern Lights*, 1973: oil on plywood, metal, collage, incised drawing, 168 x 244.2 cm. Collection Art Gallery of Ontario. Purchase, Margaret P. Nesbitt Endowment, 1973.

Fee: \$5,000 + shipping

Date available for circulation: January 1988- June 1989 (AGO dates: January 22-April 3, 1988)

Security: Electronic alarm system. In view of an attendant

Lighting: Incandescent only; maximum 150 lux for paintings

Temperature and humidity: Maximum fluctuations of $\pm 10\%$ from a norm of 50% humidity and between 20°-22°C (68°-72°F)



Sandra Meigs, (Canadian, b.1953), *My Daddy*, 1984: conté on paper, 78 x 61 cm, drawing for the Corridor of Dreams in *The Western Gothic*.

The relationship between writing and drawing is the focus of this exhibition of recent drawings by Toronto artists. Traditionally, drawings are understood to be preparations or sketches for larger, perhaps more permanent works, such as a painting, a sculpture, a film, or even a building. But the works included here are not single drawings or preparatory works; they are sequential in that several drawings are combined in a series, a sequence to constitute a work.

Drawing and writing can merge in very different ways; some well-known modes are, for example, handwriting, concrete poetry, cartoons, or animation. In the works included in this exhibition we can find traces or references to the above forms of expression. But they never coincide with these altogether.

If one image or picture is related to another, or if two or more images are combined in a sequence, we can speak of "writing with images." What occurs between them provokes our curiosity, provokes a "reading" or "interpretation" of the sequence. Perhaps one can say that the distance between two pictures can be "put into words" — what happens from one to the next can be "articulated." This is not necessarily an easy task. The works in this exhibition yield a complex layering of relations between individual images (pictures); they do not yield one story, one interpretation. Instead, a relationship between sequences of images may emerge as a form of poetry rather than as a straightforward narrative.

In some of the works, there are not only images but also works or texts incorporated into the fabric of the sequence, adding complexity and resulting at times in deliberately conflicting layers of meaning.

Included in this exhibition are works by Nancy Johnson, Will Gorlitz, and Sandra Meigs, among others.

A brochure accompanies the exhibition. The exhibition is delivered by truck and installed under the supervision of Art Gallery of Ontario staff.

Curated by Barbara Fischer, Assistant Curator, Contemporary Art. Organized for **provincial circulation** by the Art Gallery of Ontario.

Space: 61 running metres (200 running feet)

Weight: not available

Fee: \$850 (includes 35 brochures)

Date available for circulation: June 1987–March 1988

Security: Electronic alarm system. In view of an attendant

Lighting: Incandescent only; maximum 50 lux for works on paper

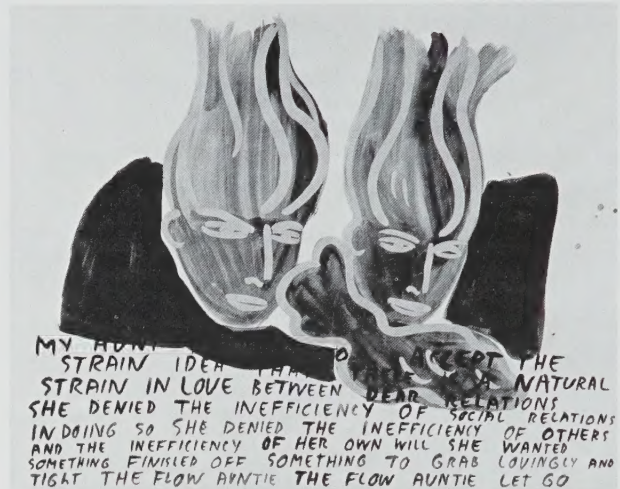
Temperature and Humidity: Maximum fluctuation of $\pm 10^\circ$ from a norm of 50% humidity and between 20° – 22°C (68° – 72°F)

Itinerary at time of printing:

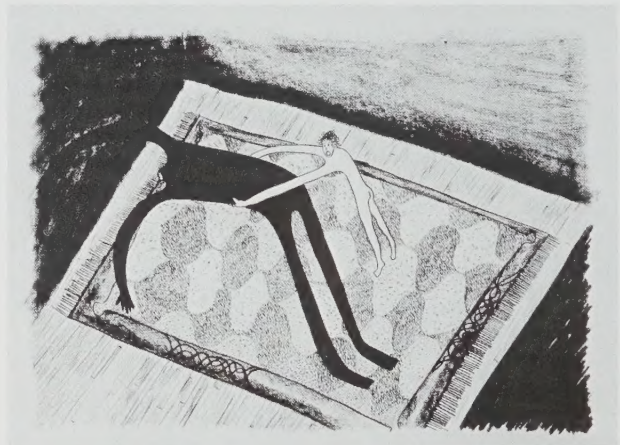
Art Gallery of Ontario
April 4–26, 1987

Glendon Gallery, Toronto
June 18–July 24, 1987

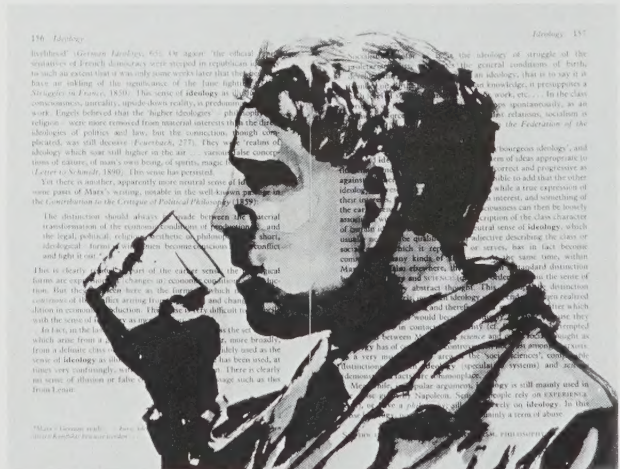
Laurentian University Museum and Arts Centre, Sudbury
August 19–September 13, 1987



Nancy Johnson, (Canadian, b.1951), *Appropriateness & the Proper Fit*, 1985, one of eighteen panels, gouache on paper, 55.8 x 69.2 cm (unframed). Photograph courtesy of The Ydessa Gallery.



Sandra Meigs, (Canadian, b.1953), *The child tried to get rid of the father's body*, 1984; conté on paper, 63 x 72 cm, drawing from *The Western Gothic* in *The Corridor of Dreams*.



Will Gorlitz, (Canadian, b.1952), from *Certain Terms*, 1984; brush drawings and text on book paper, 21 x 26.7 cm. Collection of Mr. and Mrs. E. L. Stringer.



Augustus John (British, 1878-1961), *The Marchesa Casati*, 1918/19; oil on canvas, 96.5 x 68.6 cm. Collection Art Gallery of Ontario.

Augustus John was the pre-eminent British portraitist of his time. Born in 1878 in Wales, he studied at London's Slade School of Fine Art, where he rapidly acquired a reputation as a gifted and prolific draughtsman. A true bohemian, he sported long hair and a beard, frequented the city's seamier cafés, and in search of total personal freedom made contact with local gypsies, adopting their dress and learning their language. By the advent of the First World War John had established a significant reputation in Britain, as much for his bold landscape and figural works as for his passionate, rebellious personality.

To survive financially, the artist turned to painting portraits of London's Belgravia residents – the glittering aristocracy, the politicians and the litterati – Lady Cynthia Asquith, Churchill, George Bernard Shaw, Hardy, and Joyce. The result was the period's finest chronicle of famous faces – and lasting evidence of John's psychological penetration and painterly bravura.

In 1919 after working for Lord Beaverbrook and his project to document Canadian participation in the war, John was invited to Paris to paint pictures commemorating the Peace Conference. Mingling with the "rich rich" he was introduced to the flamboyant Marchesa Casati, the talk of Paris. In his journal, John wrote: "Her bearing, personality, and peculiar elegance seemed to throw the rest of the company into the shade. Enormous eyes set off by mascara, gleamed beneath a framework of canary-yellow curls." The Marchesa, born Luisa Ammon, daughter of a wealthy Milanese industrialist, was a tall, slender, white-skinned eccentric who married (and, unusual for her time, later divorced) a scion of one of Italy's noblest families. Besides three palaces in Milan and one on the Grand Canal in Venice, "La Casati" owned a villa in Capri and a vast pink marble mansion outside Paris. Her dresses, designed by Bakst and Poiret, were legendary; her jewels, including a necklace of live snakes, were equally unrivalled. She had a taste for black slaves, greyhounds, fast cars, exotic soirées, and sorcery. One of her many lovers, the Italian poet d'Annunzio, called her "the only woman who astonishes me." Having run through several fortunes, she died destitute in London in 1957.

Fifty brochures are included in the exhibition fee. The exhibition is transported by hand, truck and/or air and installed under the supervision of Art Gallery of Ontario staff.

Curated by David Wistow, Adult Programs, Education Services. Organized for **provincial circulation** by the Art Gallery of Ontario.

Space: 30.5 running metres (100 r.ft.). Exact contents not available; 1 painting plus book illustrations and photographic material plus several information panels



Baron Gayne De Meyer (French, 1868-1949), *Marchesa Casati*; photogravure from *Camera Work*, 1912.

Weight: not available

Fee: \$500 (includes 50 brochures)

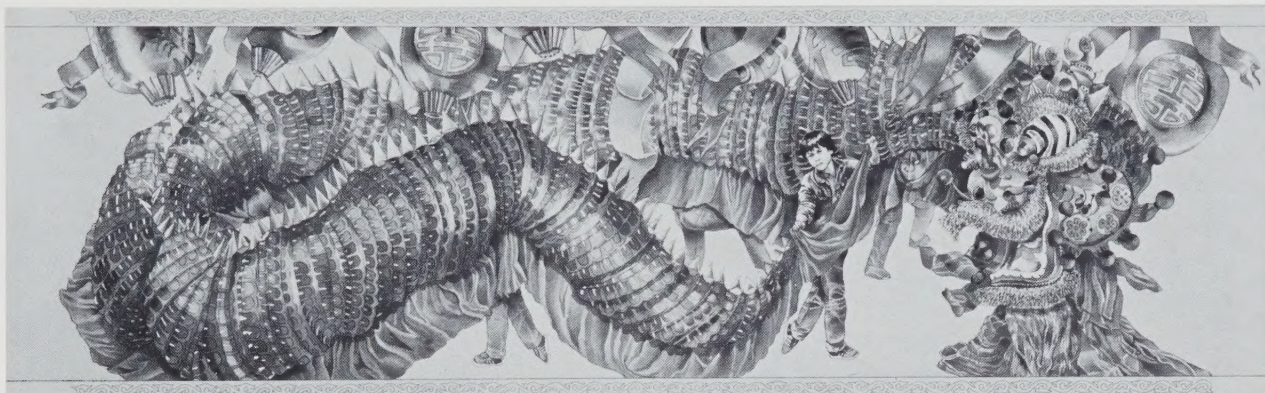
Date available for circulation: August–November 1987 (AGO dates: April 5–May 31, 1987) (three venues only)

Security: Electronic alarm system. In constant view of an attendant. Safety tabs affixed to small works must be screwed to the wall. The need for 24-hour surveillance will be determined on an individual basis.

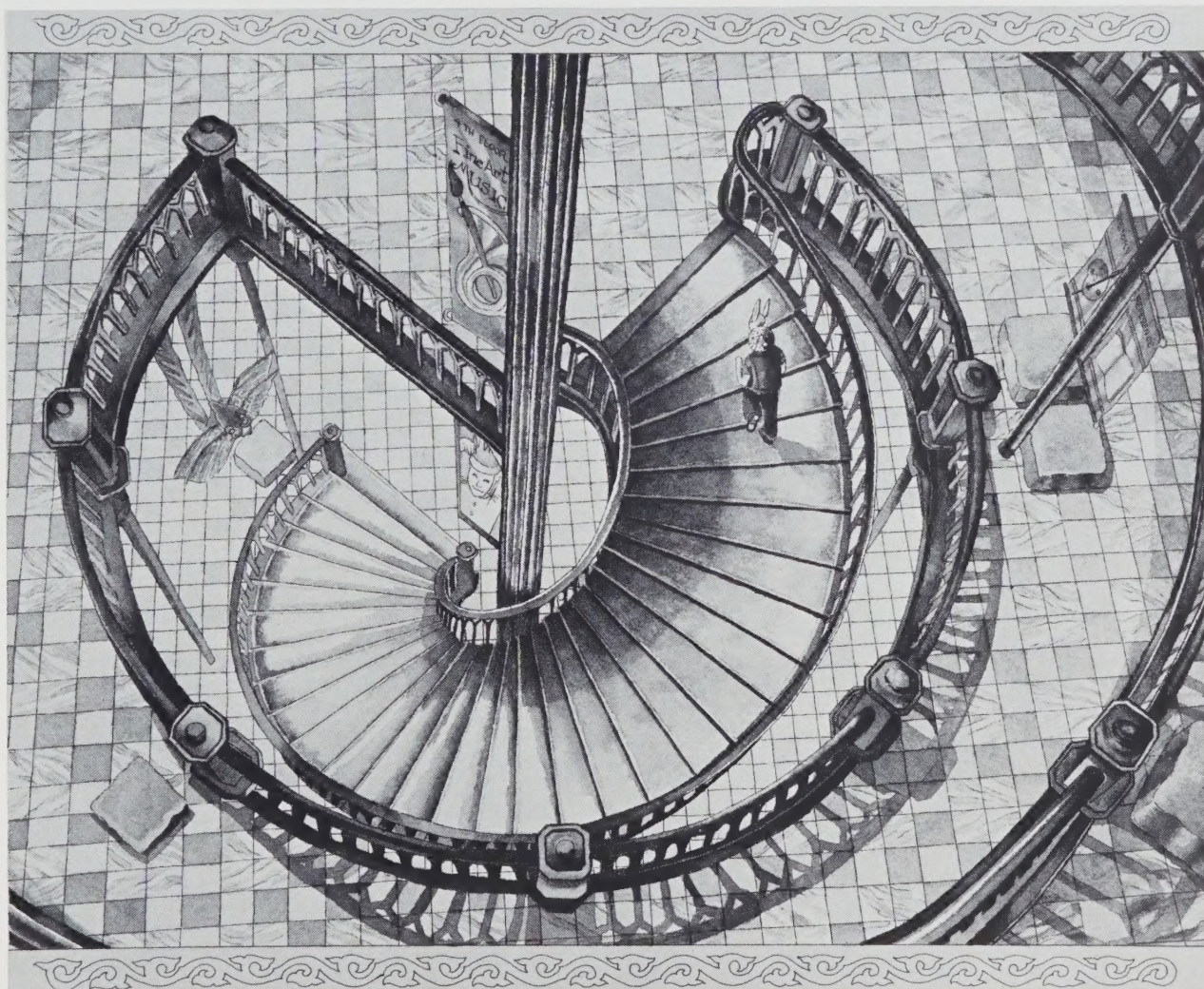
Lighting: Incandescent only; maximum 150 lux for paintings, 50 lux for works on paper

Temperature and humidity: Maximum fluctuation of $\pm 10\%$ from a norm of 50% and between 20° – 22°C (68° – 72°F)

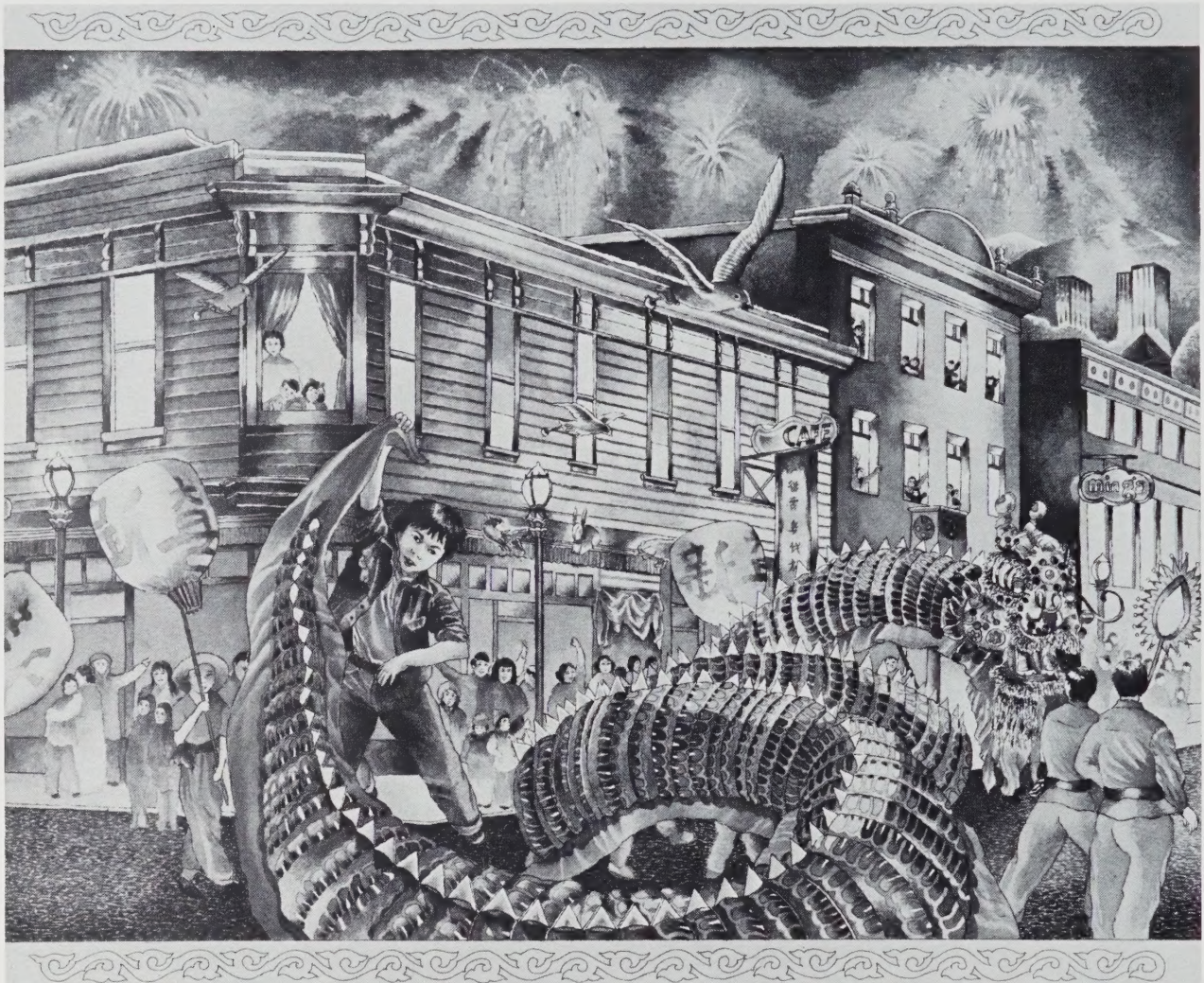
This is the fourth exhibition in the Art Gallery of Ontario's MASTERPIECE EXHIBITION SERIES.



Ian Wallace (Canadian, b. 1950), *Illustration for 'Chin Chiang and the Dragon's Dance,'* watercolour, 24.7 x 84.7 cm (image). Collection of the artist.



Ian Wallace (Canadian, b. 1950), *Illustration for 'Chin Chiang and the Dragon's Dance,'* watercolour, 26.7 x 32.4 cm (image). Collection of the artist.



Ian Wallace (Canadian, b. 1950), Illustration for 'Chin Chiang and the Dragon's Dance,' watercolour, 26.7 x 32.4 cm (image). Collection of the artist.

Chin Chiang and the Dragon's Dance is a children's book written and illustrated by Canadian author/illustrator Ian Wallace, and published by Atheneum, New York, 1984. The story, set in the Chinatown of a large city, describes a Chinese boy, Chin Chiang, who is suffering from stage fright before his scheduled performance as the dragon's tail in a New Year's Day street dance commemorating the onset of the Year of the Dragon. The tale of a boy overcoming his fears is compelling; it also stresses the importance of cultural heritage while introducing non-Chinese Canadians to the mystery, drama, and significance of the New Year celebrations.

Chin Chiang and the Dragon's Dance has won the following awards: the 1984 I.O.D.E. Award for the best Canadian children's book of the year; the 1985 Canadian Library Association Award for the best illustrated picture book of the year; the 1985 Honours List of the International Board on Books for Young People.

The exhibition consists of seventeen watercolour illustrations which were used in the book. They are subtly yet vividly coloured and drawn with meticulous care. They also possess enough depth and integrity to tell their own tale, independent of the verbal story.

The exhibition is transported by truck and/or air.

Curated by Dr. Katherine Lochnan, Curator, Prints and Drawings. Organized for **provincial circulation** by the Art Gallery of Ontario.

Space: 17 watercolour illustrations, 3 preliminary drawings and layout pages, 1 book, 1 lead panel; 38 running metres (125 r.ft.)

Weight: not available

Fee: \$600

Date available for circulation: September 1987–March 1988 (AGO dates: January 30–March 23, 1986)

Security: Electronic alarm system. In view of an attendant. Safety tabs affixed to small works must be screwed to the wall.

Lighting: Incandescent only; maximum of 50 lux for works on paper

Temperature and humidity: Maximum fluctuation of $\pm 10\%$ from a norm of 50% and between 20° – 22°C (68° – 72°F)



John Sell Cotman (British, 1782-1842), *Castle at Vire*: pencil and brown wash. Collection Art Gallery of Ontario. Gift of W.B. Dalton, Stamford, Connecticut, and the United Kingdom, 1960.



Peter de Wint (British, 1784–1849), *An Oxcart on a Country Road*; pencil, watercolour and gouache. Collection Art Gallery of Ontario. Purchase, 1983.

The British interpretation of landscape in watercolour has undergone substantial changes throughout the past two centuries. The entire gamut of styles is represented in this exhibition — Topographical, Picturesque, Sublime, Romantic, Realistic, and Expressionistic. Underneath each of these is the artist's own personal reaction to the landscape and it was this that dictated the place he preferred to depict. Thomas Gainsborough saw nothing in the English countryside to equal landscapes painted by Poussin or Claude so he relied upon his imagination for inspiration. Samuel Palmer, however, was able to derive all the inspiration he needed from that same English countryside, the one he found around him in Devon, Surrey, and Kent. Other artists, like Philip Wilson Steer, trained and painted abroad but always carried with them their essentially English view of nature, the heritage of Alexander Cozens, J.M.W. Turner, and John Constable.

Watercolour has been the preferred medium of British landscape painters, and indeed Britain is the only nation to have developed a substantial national school of watercolour painting. British artists have found that watercolour is eminently suitable for recreating the effects of atmosphere — mist, rain, sunlight, and even aerial perspective — on the landscape before them.

The Art Gallery of Ontario received many excellent watercolours between 1959 and 1965 from W.B. Dalton, an English potter living in Connecticut. This collection has been added to by gift and purchase until it now represents an almost complete picture of the development of British watercolour painting and provides us with an opportunity to explore the artists' interpretations of both their and our own preferred places.

Thirty-five catalogues are included in the exhibition fee. The exhibition is transported by truck and/or air and installed under the supervision of Art Gallery of Ontario staff.



Richard Parkes Bonington (British, 1802–1828), *Dutch Fishing Boats*; pencil and watercolour. Collection Art Gallery of Ontario. Gift of W.B. Dalton, Stamford, Connecticut, and the United Kingdom, 1960.

Curated by Kim Sloan, Guest Curator, Prints and Drawings. Organized for **provincial circulation** by the Art Gallery of Ontario.

Space: Approximately 26 watercolours; 30–45 running metres (100–150 r.ft.)

Weight: not available

Fee: \$600 (includes 35 catalogues)

Date available for circulation: January–December 1987 (AGO dates: November 30, 1984–January 13, 1985) (three venues only)

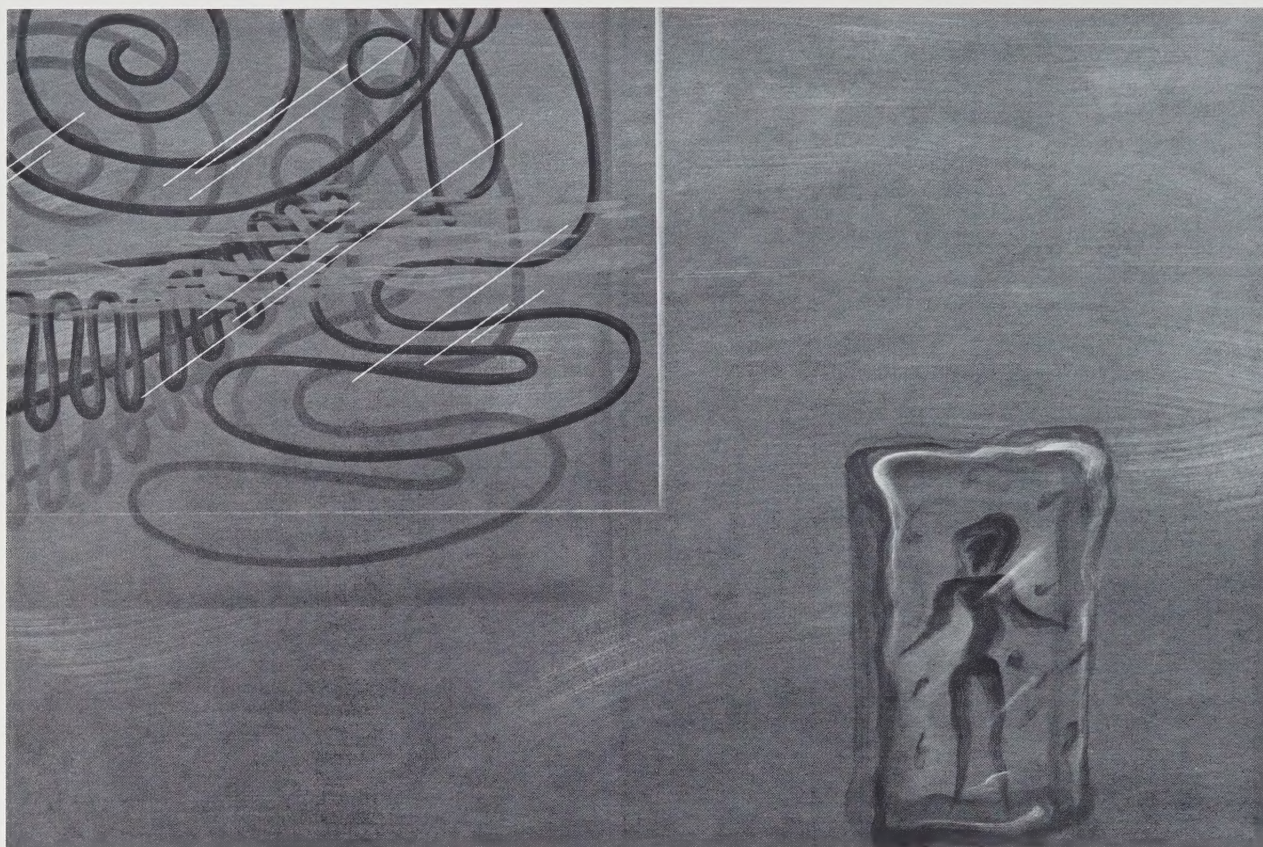
Security: Electronic alarm system. In view of an attendant. Safety tabs affixed to small works must be screwed to the wall.

Lighting: Incandescent only; maximum of 50 lux for works on paper

Temperature and humidity: Maximum fluctuation of $\pm 10\%$ from a norm of 50% and between 20° – 22°C (68° – 72°F)



Shirley Wiitasalo, (Canadian, b. 1949), *Interview*, 1981; oil on canvas, 152.4 x 182.8 cm. Courtesy Carmen Lamanna Gallery.



Shirley Wiitasalo (Canadian, b. 1949), *Collection*, 1984; oil on canvas, 121.9 x 182.8 cm. Courtesy Carmen Lamanna Gallery.

At a time during the 1970s when other artists were pursuing the image through video and the photograph, Shirley Wiitasalo examined the media through painting. Thus she prefigured the themes of much of the return to painting in the 1980s. And yet in maintaining her own perspective on painting, she avoided the abstraction of earlier painting and the excesses of its return.

The exhibition surveys Wiitasalo's paintings since 1980. While each work stands on its own, "narrative" series form groups or "installations" of paintings. Wiitasalo uses painting partly as a commentary on other media; and to the degree that one medium reflects another (painting reproducing television, for example), her work plays on the "frame" that divides and unites the two, as if one was an image and the other consciousness. The frame transmits the formal effects of the medium of the painting as well as its subject matter. Internal "frames" mediate inside and outside, public and private, personal and social. Wiitasalo's paintings ultimately deal with the relations between the image and subjectivity: how the latter receives the former; how the image forms the individual. The subject of a dominating medium has always been aligned to the domestic in her work, and has led to paintings where the issues of subjectivity are reflected and those of media disguised in paintings of a cartoonish appearance. More recently some of her paintings have been directed towards landscape, but again a landscape that has already been represented and socialized.

The exhibition is accompanied by a catalogue which is available through the Gallery Shop. The exhibition is transported by truck and/or air and installed under the supervision of Art Gallery of Ontario staff.

Curated by Philip Monk, Curator, Contemporary Canadian Art. Organized for **national circulation** by the Art Gallery of Ontario. Made possible by a generous grant from the Canada Council.

Space: Approximately 40 works; approximately 76 running metres (250 r.ft.)

Weight: not available

Fee: \$2,000 plus shipping

Date available for circulation: April–November 1988 (AGO dates: December 19, 1987–February 25, 1988)

Security: Electronic alarm system. In view of an attendant

Lighting: Incandescent only; maximum 150 lux for paintings, 50 lux for works on paper

Temperature and humidity: Maximum fluctuation of $\pm 10\%$ from a norm of 50% and between 20° – 22°C (68° – 72°F)



Thomas Rowlandson (British, 1756-1827), *The Corporal in Good Quarters*, c.1802: pen, brown ink and watercolour. Collection Art Gallery of Ontario. Purchase, 1937.



Thomas Rowlandson (British, 1756-1827). *A Racing Scene at Moseley*, c. 1795-1800; pen and ink and watercolour. Collection Art Gallery of Ontario. Gift of Reuben Wells Leonard Estate, 1936.



Thomas Rowlandson (British, 1756-1827). *Cheyne Walk, Chelsea*, n/d; pen and ink and watercolour. Collection Art Gallery of Ontario. Gift of the Reuben Wells Leonard Estate, 1936.

Thomas Rowlandson (1756-1827) was one of the greatest draughtsmen and watercolourists of the late eighteenth century. This exhibition includes approximately sixty works from the Art Gallery of Ontario's large collection of Rowlandson watercolours, colour etchings and aquatints, and illustrated books. The accompanying catalogue is dedicated to Mr. John T. Johnson (1913-1985), who donated a large group of Rowlandson drawings, prints, and books to the Gallery between 1980 and 1985.

Rowlandson's works provide a vivid record of English social life between 1770 and 1820, and his ability to capture everyday life of the Regency period was unparalleled. From the lowly street hawkers to the fashionable upper classes, no one escaped his satirical wit. He took a keen interest in the duplication of his images, often etching his own plates. He also provided illustrations for many books, and the Art Gallery of Ontario has fine examples of his book illustration from the Johnson collection, such as *The Tours of Dr. Syntax* and *The English Dance of Death*.

Rowlandson's watercolours were characteristically subtle and muted, providing a striking contrast to the bright, vivid hues found in the etchings and aquatints which were coloured on an assembly line in the Tegg workshop. Rowlandson's line varied with his subject matter, and could be refined and tightly controlled or loose and spontaneous. To show his stylistic development, the exhibition includes drawings and prints which represent the various stages of his career.

The exhibition is accompanied by a catalogue and a poster. The catalogue is available from the Gallery Shop, and the poster through the Reproduction Shop. The exhibition is transported by truck and/or air and installed under the supervision of Art Gallery of Ontario staff.

Curated by Brenda Rix, Assistant Curator, Prints and Drawings. Organized for **national circulation** by the Art Gallery of Ontario.

Space: Approximately 60 works, 1 lead panel; approximately 53-61 running metres (175-200 r.ft.)



Thomas Rowlandson (British, 1756-1827). *The Chamber of Genius*, 1806; hand-coloured etching, 23.6 x 29.1 cm. Collection Art Gallery of Ontario. Gift of J.T. Johnson, 1981.

Weight: not available

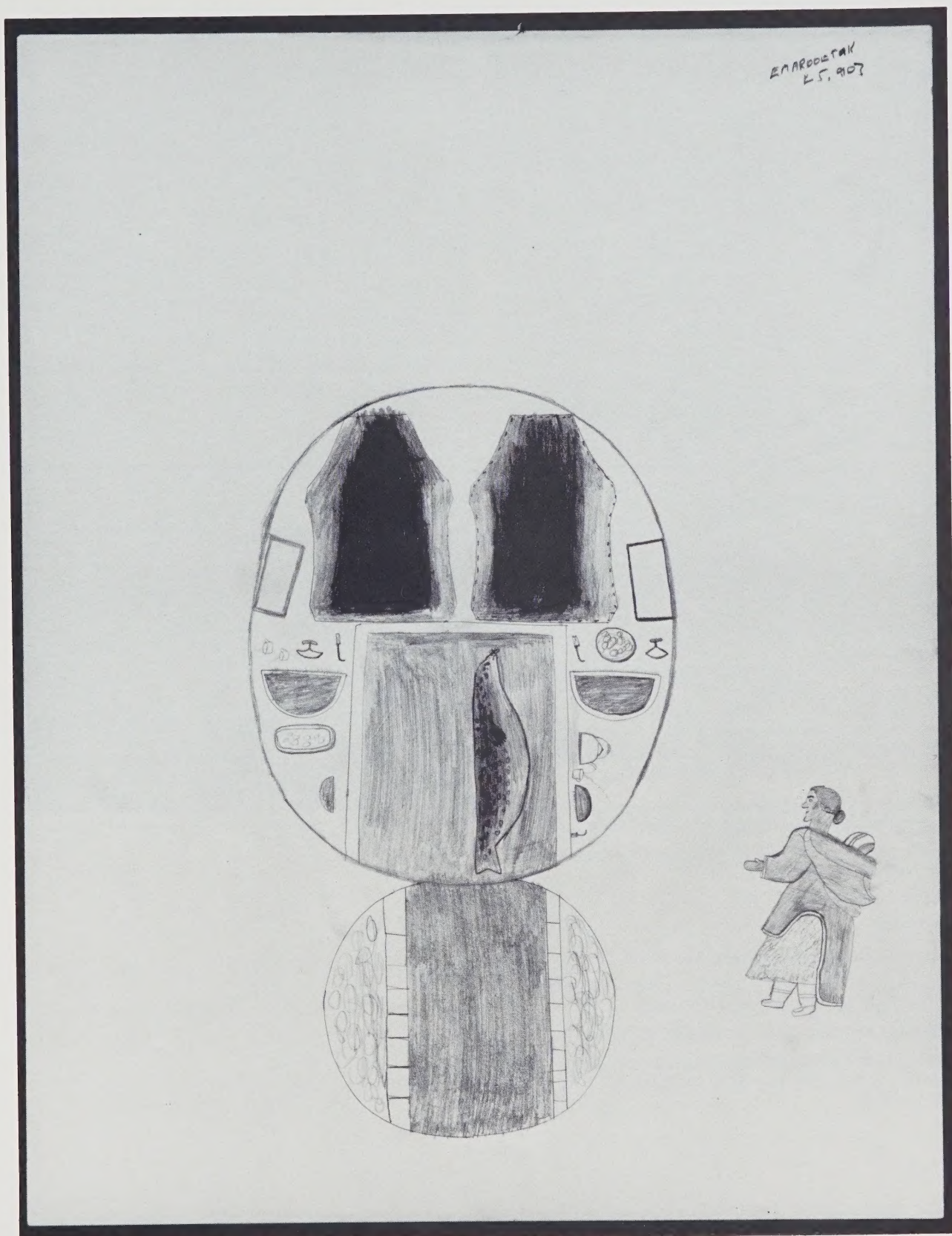
Fee: \$1,250 plus shipping

Date available for circulation: September 1987–March 1988 (AGO dates: May 23–July 12, 1987) (four venues only)

Security: Electronic alarm system. In view of an attendant. Safety tabs affixed to small works must be screwed to the wall.

Lighting: Incandescent only; maximum 50 lux for works on paper

Temperature and humidity: Maximum fluctuation of $\pm 10\%$ from a norm of 50% humidity and between 20° – 22°C (68° – 72°F)



Imaruituq Taqtu (b. 1934, Arctic Bay). *Inside the Igloo*, 1964, graphite, 65.7 x 50.7 cm, Private Collection, Toronto

In early 1964 Terry Ryan took leave from his position as arts advisor to the West Baffin Eskimo Cooperative in Cape Dorset to travel to northern Baffin Island on a project to encourage and collect drawings. By airplane and dogteam Ryan journeyed to Clyde River, Pond Inlet, and Arctic Bay, where he provided paper and pencils for people to make drawings. A selection from the approximately 1000 works he acquired is shown for the first time in this exhibition.

Unlike Cape Dorset, which at the time was already a well known and very active Inuit art centre, these northern Baffin communities produced some carving but no graphics. In fact, it was not until 17 years later in 1981 that one of the communities, Clyde River, published its first edition of prints. These 1964 drawings, then, are of considerable historical importance. Made by a specific group of people, most of whom had never drawn before and would not do so again – although some are recognized carvers – these drawings document an early period in contemporary Inuit art history. In addition, the majority of works are signed or documented, making it possible to identify and compare individual styles and techniques.

Done primarily in graphite, the drawings illustrate traditional subjects such as hunting, travelling, daily activities, camp life, and legends – topics common in Inuit art. We see hunters and their prey, women at work, various individual animals or people, as well as detailed representations of particular implements and depictions of patterns for clothing. The concern for accurate detail and informative representation in the visual image is augmented with written descriptions and explanation, to the point that syllabic writing may cover much of the remaining space in the drawing or take up an entire page of its own. Of special interest, and in contrast to much of Inuit graphic work, is the prevalence of landscape setting and cartographic depiction, perhaps inspired by the awesome coastline of north Baffin Island.

An accompanying catalogue includes illustrations of all the drawings in the exhibition and essays by Terry Ryan and exhibition curator Jean Blodgett. The exhibition is transported by truck and/or air and installed under the supervision of Art Gallery of Ontario staff.

Curated by Jean Blodgett, Adjunct Curator. Organized for **provincial circulation** by the Art Gallery of Ontario.

Space: Approximately 75-100 drawings; approximately 107 running metres (350 r.ft.)

Weight: not available

Fee: \$600

Date available for circulation: April 1986

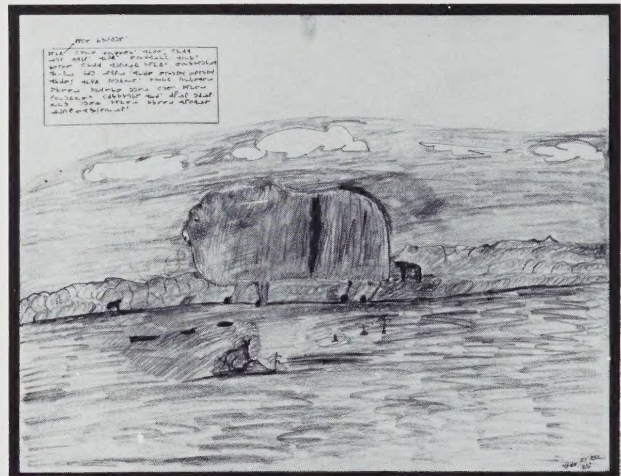
Security: Electronic alarm system. In view of an attendant. Small works must be screwed to the wall.

Lighting: Incandescent only; maximum 50 lux

Temperature and humidity: Maximum fluctuation of $\pm 10\%$ from a norm of 50% humidity and between 20° – 22°C (68° – 72°F).



Rebecca Koonoo (1892-c.1972, Pond Inlet), *Untitled*, 1964, graphite, 50.8 x 65.5 cm, Private Collection, Toronto



Lazarosie Kyak (1919-1976, Pond Inlet), *Musk-ox*, 1964, graphite and coloured pencil, 50.7 x 65.5 cm, Private Collection, Toronto



Jack Bush, *Children Playing*, 1934, oil on canvas board, 22.1 x 27.6 cm, Collection Art Gallery of Ontario, Purchased with assistance from Wintario, 1979

The early work of Jack Hamilton Bush (1909–1977) has missed the attention given his later internationally acclaimed work. Yet it formed a stable foundation upon which the later accomplishments were built, and a critical examination of it is essential to an understanding of his entire career.

This exhibition serves to fill the gap in Bush scholarship. It examines his career beginning with the earliest work exhibited in 1930 and ending in 1958, as this was the starting date chosen by Bush for the retrospective of his work organized by the Art Gallery of Ontario in 1976.

The choice of works traces the development of his art as Bush slowly came to terms with the artistic influences present in a Toronto dominated by the Group of Seven and largely uninterested in modern European concerns well into the 1940s. Soon after his arrival in Toronto in 1929, he became firmly entrenched in the Toronto art world, exhibiting with, and often serving on the executive of, the major art societies. His early work is flavoured by a familiarity with the work of A.J. Casson and Charles Comfort, with whom he studied at the Ontario College of Art in the evenings, while supporting himself and his family through commercial work.

While still in step with Toronto contemporaries like William Winter (one of his partners in a commercial advertising firm) and R. York Wilson in the early 1940s, Bush gradually moved closer to a more personal mode of expression and into the realm of abstraction, the turning point being 1947–48. In the 1950s he aligned himself with more progressive activities through Painters Eleven, an association which led to his meeting the well-known New York art critic Clement Greenberg in 1957. This meeting was of significant consequence to Bush and marks another turning point in his art. The exhibition therefore deals with the artist's reaction to many varied influences up until the time we can assume he felt his work stood on its own.

A catalogue accompanies this exhibition.

The exhibition is transported by truck and installed under the supervision of Art Gallery of Ontario staff. Organized for provincial circulation by the Art Gallery of Ontario.

Curated by Christine Boyanoski, Assistant Curator, Canadian Historical Art.

Space: Approximately 50 works; 53 running metres (175 r.ft.)

Weight: not available

Fee: \$750

Date available for circulation: September 1985

Security: Electronic alarm system. In view of an attendant. Small works must be screwed to the wall.

Lighting: Incandescent only; maximum 50 lux

Temperature and humidity: Maximum fluctuation of $\pm 10\%$ from a norm of 50% humidity and between $20^{\circ} - 22^{\circ}\text{C}$ ($68^{\circ} - 72^{\circ}\text{F}$)



Jack Bush, *Village Procession*, 1946, oil on masonite, 61.0 x 76.5 cm. Collection Art Gallery of Ontario, Gift from the Georgia J. Weldon Estate, 1965



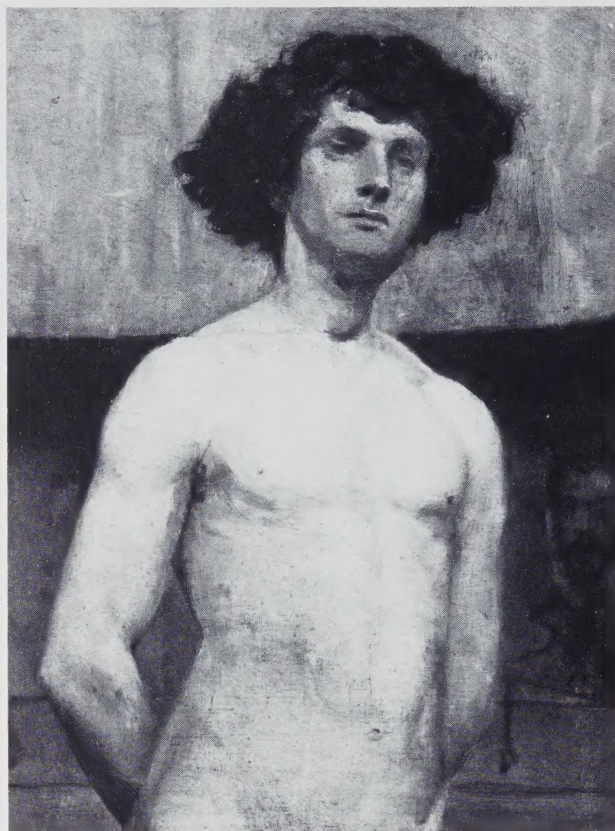
Jack Bush, *Christ Casting out the Merchants*, 1948, oil on masonite, 40.3 x 30.7 cm. Collection Art Gallery of Ontario, Gift of Dr. J. Allan Walters, 1982



George A. Reid, *Head of a Woman*, oil sketch on canvas, 34.9 x 24.1 cm. Gift of Mary Winch Reid, 1957



George A. Reid, *Notre-Dame, Paris, 1888*, oil on panel, 22.9 x 33.9 cm. Collection Art Gallery of Ontario, Purchase 1983



George A. Reid, *Nude Study*, oil on canvas, 40 x 30.5 cm, Gift of William A. Drake, Roche's Point, Ontario, 1968

George Reid (1860-1947) is a well known name in Canadian art, having been principal of the Ontario College of Art (1912-29), a member of the Royal Canadian Academy and its president (1907-10), and president of the Ontario Society of Artists (1897-1902). In 1944 he gave over 450 of his works to the Ontario Department of Education to be circulated as an educational collection throughout schools in the province.

This exhibition examines one important aspect of George Reid's multi-faceted career — the early academic work. While he undertook architectural commissions, mural decoration, and sculpture during his lifetime, his early paintings, done in the academic tradition, are among his finest. Having studied first in Toronto with the academic painter Robert Harris (newly returned from Paris in 1878), then in Philadelphia with the radical Thomas Eakins (1882-5) at the Pennsylvania Academy, and in Paris with Constant at the Julian Academy (1888-9), Reid was fully versed in the most progressive teaching methods of the day. These he subsequently passed on to his own students upon his return to Canada, both in private classes and as an instructor at the Central Ontario School of Art and Design (later OCA) from 1891. He had been made a full member of the Royal Canadian Academy in 1890.

George Reid's early work epitomizes academic art in Canada in the last few decades of the nineteenth century. Since he was so much a part of the contemporary art educational system and a strong influence on his many students, his work contributes to an understanding of this period. Study of the human figure was central to this tradition. This is reflected in Reid's choice of genre as his subject matter — narrative scenes involving the use of figures relating to each other in particular settings.

The sketch was also central to this approach. Smaller and more spontaneous than the final product — the large salon "machine" — the oil sketch represents the artist's early conception of the subject in terms of composition, form, and colour. The emphasis of this exhibition is on the training and method of the academic painter exemplified by Reid's work, particularly the sketches. One or two large pieces represent the final product of the academic painter's method and provide a focus for the show.

A catalogue accompanies the exhibition. The exhibition is delivered by truck and installed with the assistance of Art Gallery of Ontario staff.

Curated by Christine Boyanoski, Assistant Curator, Canadian Historical Art. Organized for **provincial circulation** by the Art Gallery of Ontario.

Space: Approximately 40 works, 1 lead panel; 53-61 running metres (175-200 r.ft.)

Weight: not available

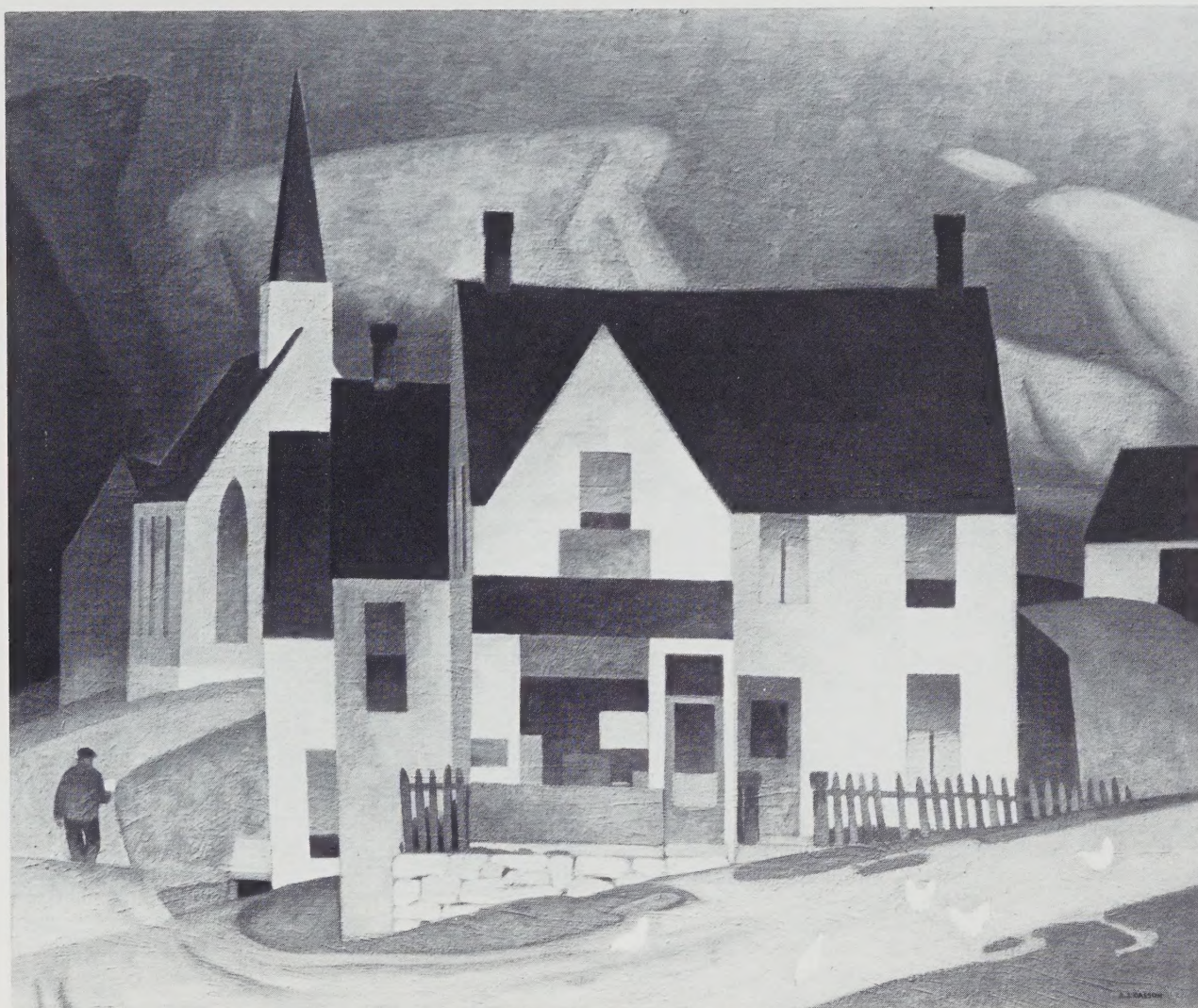
Fee: \$750

Date available for circulation: August 1986

Security: Electronic alarm system. In view of an attendant. Small works must be screwed to the wall.

Lighting: Incandescent only; maximum 50 lux

Temperature and humidity: Maximum fluctuation of $\pm 10\%$ from a norm of 50% humidity and between 20° – 22°C (68° – 72°F)



A.J. Casson (Canadian, b.1898), *Country Store*, 1945, oil on insulite, 76.2 x 91.4 cm, Collection Art Gallery of Ontario, Purchase, 1945

Wilderness, farm, town, and city. *Images of Ontario* explores these four vital strands in our province's social, geographic, and cultural fabric. Using works from the early nineteenth century to the present, this thematic exhibition confronts crucial issues in our visual arts.

Few peoples, for example, have been so profoundly influenced by wilderness as the inhabitants of Ontario. The limitless primeval forest (a monstrous enemy to the early settler) quickly became a symbol of Victorian optimism and its belief that these rugged lands could be tamed. With the Group of Seven, the north was further transformed – into a sanctuary offering the possibility of communion with nature and spiritual regeneration. Today the phenomenon of “cottage country” suggests that a fascination with these vast reaches of rock and water is still a fundamental part of our lives.

To what extent is the Ontario artist's vision conditioned by his own beliefs and training? Why did painters treat this province's northland so differently in 1920 than in 1860? The visual character of the land itself did not change radically; perhaps rather it was a combination of artistic influences from abroad, developments in literature and philosophy, and technological advancements such as the steamboat and railway that dramatically altered the focus of their imagery.

Wherever possible, the individual paintings are accompanied by literary excerpts (from Wilfred Campbell to Raymond Souster) to demonstrate the intimate relationship of writing to the visual arts, while Margaret Atwood's critical essays have provided a significantly new structure for viewing Ontario works of art in general. Do the paintings reveal the “violent duality” of attitude which she argues characterizes much of our literature? Is Ontario depicted as a second Eden, offering religious and political freedom and the promise of material wealth, or as a wasteland, cursed with a hostile climate and a vast threatening wilderness? Is this paradise or purgatory? *Images of Ontario* will stimulate viewers to consider these and other significant issues from our past and present.

Thirty-five brochures are included in the exhibition fee. The exhibition is delivered by truck and installed with the assistance of Art Gallery of Ontario staff.

Curated by David Wistow, Adult Programs, Education Services. Organized for **provincial circulation** by the Art Gallery of Ontario.

Space: 53-61 metres (175-200 r.ft.)

Weight: not available

Fee: \$800

Date available for circulation: October 1986

Security: Electronic alarm system. In view of an attendant. Small works must be screwed to the wall.

Lighting: Incandescent only; maximum 50 lux

Temperature and humidity: Maximum fluctuation of $\pm 10\%$ from a norm of 50% humidity and between 20° – 22°C (68° – 72°F).



Stewart Westmacott, (Canadian, c. 1818-c. 1865), *The Falls of Niagara Taken from the American Side*, 1861, oil on canvas, 31.0 x 51.8 cm. Collection Art Gallery of Ontario, Purchase with donation from Laidlaw Foundation and with assistance from Wintario, 1979



Unknown, (Canadian, 19th century), *The Jackes Residence, "The Elms"*, Toronto, c.1875 oil on canvas, 61 x 81.3 cm. Collection Art Gallery of Ontario, Purchase 1976



Vincent van Gogh, *The Vicarage at Nuenen: Seen from the Back with the Artist's Studio on the Right*, c. 1884, graphite, pen and brown ink, brown wash, heightened with white, 24.3 x 35.6 cm, Collection Art Gallery of Ontario, Purchased with proceeds from the Annual Giving Fund, 1982

AN INTIMATE GLIMPSE OF VAN GOGH AT NUENEN AS SEEN IN A RECENTLY ACQUIRED DRAWING

September, October 1984
April, May 1985

The Vicarage at Nuenen: Seen from the Back with the Artist's Studio on the Right is a recent acquisition of the Art Gallery of Ontario and the first work in the collection by Vincent van Gogh (1853-1890). It was executed early in 1884 and records the vicarage at Nuenen where Vincent's father lived with his family from 1882 until his death in 1885. The view is taken from the garden and shows the back of the vicarage with the laundry room and storeroom on the right which became the artist's first studio. One of the artist's sisters, possibly Elizabeth Huberta, is shown sewing or making lace on the porch while a typical peasant woman of the province of Brabant stoops to tend the spring garden.

The drawing was originally in the collection of Elizabeth Huberta. After her death in 1936, it was sent to Canada to her son Felix Du Quesne van Bruchem, who had emigrated some years earlier. In March 1982 Mr. Du Quesne enlisted Sotheby's Toronto to auction the drawing, at which time it was acquired by the Art Gallery of Ontario.

The moody character of *The Vicarage at Nuenen*, with its grey-brown tonality and expressionist tendencies, is typical of van Gogh's Brabant period. It is technically complex, involving the use of graphite and stump rubbed to create broad tonal areas, as well as pen and brown ink and white body colour. The intricate and varied calligraphy of his line and spontaneous touches of body colour anticipate the artist's later Paris and Arles drawings. This is therefore a pivotal work, summing up the artist's Dutch past and anticipating his work in France. It is one of the most elaborate of his Dutch drawings, while being at the same time an intensely personal and autobiographical statement.

A number of photographs are displayed with the drawing, showing family members, the site of the vicarage and its environs, and related works by van Gogh on the theme of the studio home.

Dr. Bogomila Welsh's original research on the drawing, which explains its position in the development of van Gogh's art, is published in the accompanying brochure. Fifty brochures are included in the exhibition fee.

The exhibition is transported by air and/or truck and installed under the supervision of Art Gallery of Ontario staff. Organized for provincial circulation by the Art Gallery of Ontario.

Guest curated by Dr. Bogomila Welsh.

Space: 1 drawing exhibited in a special display case, 6 information panels, 56 photographs with extended labels. An audio-visual tape of an interview with Mr. Felix Du Quesne van Bruchem and Dr. Bogomila Welsh is available to centres that can supply a ¾" video player and colour television (videotape can be adapted upon request).

Weight: Approximately 3 crates

Fee: \$500

Date available for circulation: September, October 1984, April, May 1985 (maximum of 3 bookings)

Security: Electronic alarm system. In constant view of an attendant (24 hour surveillance is essential)

Lighting: Incandescent only; maximum 50 lux

Temperature and humidity: Maximum fluctuation of ±10% from a norm of 50% humidity and between 20° - 22°C (68° - 72°F)



Mr. Theodor Jean Philip Du Quesne van Bruchem and his wife Elizabeth Huberta Du Quesne-van Gogh, Photo: Courtesy of Mr. Felix Du Quesne van Bruchem

This is the first exhibition in the Art Gallery of Ontario's MASTERPIECE EXHIBITION SERIES.



Arthur Lismer, *Dock Vista*, 1945, oil on canvas, 30.2 x 45.7 cm, Collection Art Gallery of Ontario, Purchase, 1946

It is generally held that the work of the various members of the Group of Seven declined sharply in quality following the dissolution of the Group in 1932. The dispersal of Group members across the country from what had been their rallying point in Toronto has led to the misconception that the work of its individual members lost the vigour and cohesiveness formerly drawn from a common ideology. In fact, while fortified by the Group experience, each member, once detached from it, pursued ideas which had been burgeoning within him even during the Group's lifetime. This exhibition is the second in a series to look at the post-Group painting of the more prominent members, the first being *Alberta Rhythm*, which featured the later work of A. Y. Jackson in 1982.

After the Group disbanded, Lismer followed his long-standing interest in art education. This stemmed from his experience as Director of Art Education at the Art Gallery of Toronto from 1927 and took him on lecture tours to South Africa and the Antipodes in the 1930s. These places are documented in contemporary paintings. He put an increasing amount of time and energy into teaching, particularly after 1940 when he took up the post of Educational Supervisor at the Montreal Museum of Fine Arts.

Lismer's later work, which has stood in the shadow of his teaching, developed alongside the latter activity and was naturally affected by it. He increasingly focused his attention on formal values, and themes which he found while on summer holiday breaks in the Maritimes, on the West Coast, or on Georgian Bay. These ideas were worked up in a series of intense, smaller paintings, and extended until Lismer felt he had exhausted the expressive potential of the subject. Alternatively, he would make maximum use of the limited time available by working in pen on paper with brushes, again usually in series.

The accompanying catalogue essay relates his painting activity to other aspects of his life and situates the paintings and drawings in relation to his own earlier work and that of his contemporaries. All works are illustrated and the full critical catalogue contains a chronology and bibliography. Catalogues are available through the Book Shop, Art Gallery of Ontario. An accompanying poster is available from the Reproduction Shop.

The exhibition is being transported by air and/or truck and installed under the supervision of Art Gallery of Ontario staff. Organized for national circulation by the Art Gallery of Ontario.

Curated by Dennis Reid, Curator, Canadian Historical Art.

Space: Approximately 125 canvases, oil sketches, and ink drawings

Weight: Approximately 13 crates

Fee: \$1,500 plus shipping

Date available for circulation: Exhibition fully booked at time of publication.

Security: Electronic alarm system. In view of an attendant. Small works must be screwed to the wall.

Lighting: Incandescent only; maximum 150 lux for paintings; 50 lux for works on paper



Arthur Lismer, *African Scene*, 1937, watercolour on paper, 35.3 x 31.0 cm, Collection Art Gallery of Ontario, Purchase, 1937



Arthur Lismer, *Beach Studies II* (from A. Lismer's Sketchbook), c. 1951, charcoal on paper, 22.4 x 29.8 cm, Collection Art Gallery of Ontario, Gift of Marjorie Lismer Bridges, Ashton, Md., 1974

Temperature and humidity: Maximum fluctuation of $\pm 10\%$ from a norm of 50% humidity and between 20° – 22°C (68° – 72°F)

Itinerary at time of printing:

The Montreal Museum of Fine Arts
February 14–April 14, 1985

Art Gallery of Ontario
September 28–November 24, 1985

Dalhousie University Art Gallery, Halifax
December 19, 1985–January 26, 1986

The Edmonton Art Gallery
March 7–April 20, 1986



Lawren Harris, *Abstract*, 1943, oil on canvas, 42.0 x 30.0 cm, Hart House Permanent Collection, University of Toronto, Gift of the Artist, 1949

The third in a series of exhibitions whose purpose it is to examine the post-Group of Seven work of its more prominent members, this show traces the development of Lawren Harris as one of Canada's first abstract painters. It begins in 1985, the centennial year of his birth.

As in the case of Lismer, Harris' post-Group work grew out of earlier artistic concerns and indeed deserves the same attention as his Group work. His leanings toward abstraction were first evident in the pre-1932 work in which compositions were abstracted from the Canadian landscape and flavoured by strong feelings of nationalism, accompanied by a familiarity with Eastern thought and contemporary abstract art of the mainstream. This gradually matured into a full-fledged commitment to abstraction in the late 1930s. It was a slow maturation beginning in 1934 with his departure from Toronto and acceptance of a post as artist-in-residence at Dartmouth College in New Hampshire.

Harris' direction was confirmed by two years spent subsequently in Santa Fe, New Mexico, where he was involved with the Transcendental Painting Group, which encouraged his mystical, spiritual, and theosophical interests. The figurative subject declined in significance as his work became firmly aligned with the international movement of non-objective art. Harris was to continue in this direction in Vancouver in 1940 when he was forced to return to Canada due to wartime constraints. This ultimately led him to what he referred to as "abstract expressionism" in the 1950s.

The fully illustrated catalogue accompanying the show establishes Harris' continuing importance as a major figure in Canadian art, not only for the art he produced, but also for the role he played in contemporary artistic organizations, particularly the Federation of Canadian Artists. Catalogues are available through the Book Shop, Art Gallery of Ontario. An accompanying poster is available from the Reproduction Shop.

The exhibition is being transported by air and/or truck and installed under the supervision of Art Gallery of Ontario staff. Organized for national circulation by the Art Gallery of Ontario.

Curated by Dennis Reid, Curator, Canadian Historical Art.

Space: Approximately 80 works on paper, oil sketches, and canvases

Weight: Approximately 8 crates

Fee: \$1,500 plus shipping

Date available for circulation: Exhibition fully booked at time of publication.

Security: Electronic alarm system. In view of an attendant. Small works must be screwed to the wall.

Lighting: Incandescent only; maximum 50 lux

Temperature and humidity: Maximum fluctuation of $\pm 10^\circ$ from a norm of 50% humidity and between $20^\circ - 22^\circ\text{C}$ ($68^\circ - 72^\circ\text{F}$)



Lawren Harris, *Abstract Sketch*, c. 1940, oil on cardboard, 37.8 x 30.8 cm. Collection Art Gallery of Ontario, Gift from the McLean Foundation, 1959



Walter H. Yarwood, *Guitar*, 1945; oil on canvas, 80.0 x 66.0 cm. Collection Art Gallery of Ontario, purchase, 1945.

Toronto, the showplace for Ontario artists, dominated the Canadian art scene in the 1920s, and virtually through the 1930s, due to the presence of the Group of Seven and its successor, the Canadian Group of Painters. A new creative surge only occurred with the formation of the Painters Eleven in the early 1950s. The forties was a particularly exciting period in Montreal, due to the Automatiste explosion, while at the same time, art centres were developing all across the country. But Toronto, a notable critic remarked, was still "under the thrall of the Group" and "lacking a clearly defined original purpose of its own."

This exhibition examines the work of Ontario artists in the 1940s in light of this criticism, including that of the older generation represented by those members of the Group still in Toronto such as A. Y. Jackson, of established artists like Charles Comfort and Paraskeva Clark, and of the younger generation represented by Jack Nichols, Walter H. Yarwood, and Jack Bush.

This exhibition focusses on contemporary concerns evident at the first Conference of Canadian Artists held at Kingston in 1941, particularly the relation of the artist to society, the interest in contemporary art beyond our own borders, and experimentation in a variety of media and techniques.

While no single "style" dominated, and drawings and watercolours were popular due to the necessity for rapid reportage during the Second World War, there was a great range of realism, from full-fledged abstraction in the work of Edna Taçon and Bertram Brooker to the more representational mode of I. A. C. Panton. There was also a variety in the media in which the artist chose to render his interpretation. All this is considered within a national and international context.

Thirty-five illustrated catalogues are included in the exhibition fee. The exhibition will be transported by truck and installed under the supervision of Art Gallery of Ontario staff. Organized for provincial circulation by the Art Gallery of Ontario.

Curated by Christine Boyanoski, Assistant Curator,
Canadian Historical Art.

Space: Approximately 50 framed works; 53.5 running metres (175 r. ft.)

Weight: Approximately 6 crates; 392 kg (1,050 lb.)

Fee: \$750

Date available for circulation: April 1984

Security: Electronic alarm system. In view of an attendant. Small works must be screwed to the wall.

Lighting: Incandescent only; maximum 50 lux

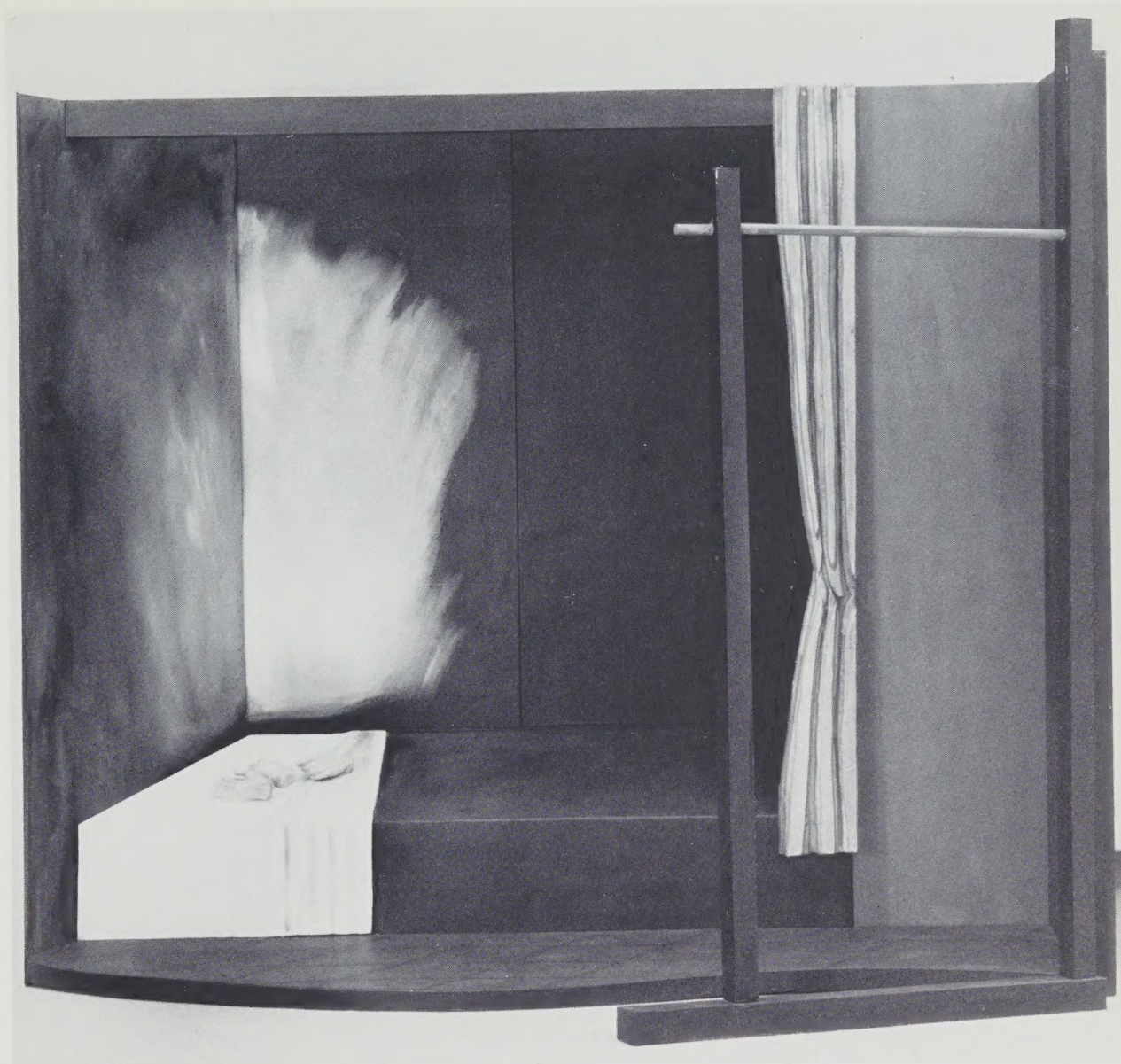
Temperature and humidity: Maximum fluctuation of $\pm 10\%$ from a norm of 50% humidity and between 20° – 22°C (68° – 72°F)



Jack Nichols, *Sick Boy with Glass*, 1942; wash on paper, 61.9 x 69.5 cm.
Collection Art Gallery of Ontario, purchase, 1942.



Charles Comfort, *Flight Lieutenant Carl Schaefer*, 1948; watercolour, 82.2 x 77.2 cm. Collection Art Gallery of Ontario, gift from the Fund of the T. Eaton Co. Ltd. for Canadian Works of Art, 1948.



Renée Van Halm, *Upon Awakening She Becomes Aware*, 1983, acrylic on canvas mounted on wood, 2.4 x 3.2 x 2.0 m, Collection Art Gallery of Ontario, Purchase, 1983



Graham Coughtry, *Odalisque*, February 1983, oil on canvas, 213.4 x 213.4 cm. Courtesy the Isaacs Gallery

Painting in Toronto, 1984 is a survey of the current situation of painting in Toronto. It comprises the work of about thirty artists, each represented by one or two pictures. This exhibition is a selection from the larger exhibition opening at the Art Gallery of Ontario in September, 1984.

Toronto, since the 1950s, has been known as a "painting town" but it has been a long time since a major exhibition considering the range of work in the city has been mounted. In recent years the activity in painting, by both younger and established artists, has seen a massive expansion. It is clearly the right moment to gather the range of that expansion as a way to look critically and evaluate this activity. The exhibition is broadly based in the selection of work; an invitation to a consideration of current painting.

The exhibition is accompanied by a catalogue with four essays: one by David Burnett as curator, two by Toronto critics, and one by a critic from outside the city. Also included is full biographic and bibliographic information on each artist. The catalogue is available through the Book Shop, Art Gallery of Ontario.

The exhibition is transported by truck and installed under the supervision of Art Gallery of Ontario staff. Organized for circulation provincially by the Art Gallery of Ontario.

Curated by David Burnett, Curator, Contemporary Canadian Art.

Space: Approximately 50 paintings; 76 running metres (250 r.ft.)

Weight: Not available

Fee: \$1,000

Date available for circulation: January, 1985

Security: Electronic alarm system. In view of an attendant. Small works must be screwed to the wall.

Lighting: Incandescent only; maximum 150 lux for paintings, 50 lux for works on paper

Temperature and humidity: Maximum fluctuation of $\pm 10\%$ from a norm of 50% humidity and between 20° – 22°C (68° – 72°F)

Photography



Dama Lumley Bell with her class on a field trip to the Gypsum Lime and Alabastine Co. in the early 1930s.

The exhibition *For the Record* was initiated during the one hundredth anniversary of the enrolment of women at the University of Toronto, when faculties and colleges, including the Faculty of Architecture and Landscape Architecture organized retrospective events or publications about their early alumnae.

For the Record documents the years between 1920, when the first woman graduated in architecture, and 1960, when the total number of women graduates had risen to twenty-seven. During this time the only architectural course in Ontario was at the University of Toronto. Established in 1890, it was also the first of its kind in Canada. (Other programs were established as follows: McGill, École Polytechnique, and École des Beaux Arts in Montreal, in 1896, 1907, and 1923; Alberta, 1913; Manitoba, 1918; U.B.C., 1939; and Nova Scotia Technical University in 1960.)

For the Record, as the title indicates, brings together a history that has not been recorded before. With the help of the University Archives, architectural firms, families, and friends, and with the persistence of determined researchers, materials that related to the lives and works of the first women graduates were unearthed and collected, establishing an archive as well as this exhibition.

At the outset it was clear that this would not be an exhibit of architecture or architectural design. "*For the Record* is a factual account, richly illustrated with photographs and designs of architectural projects, biographies, and personal statements, documenting aspects of the history of women in architecture. The exhibition gives an overview of the different directions

that women have chosen in their professional lives. While tracing the changes in the world of women architects – from the time when women graduates were hardly taken seriously in their choice of career, to the struggles for work, independence, and recognition – the exhibition also gives a clear sense of the changes which have yet to come.

This exhibition is transported by truck and installed under the supervision of Art Gallery of Ontario staff.

Curated by Mary Clark and Joan Grierson from the University of Toronto. Organized for **provincial circulation** by the Art Gallery of Ontario.

Space: 63 foamcore velcro wall hung panels of photographic documentation, graphics, and text (91.4 x 61.0 cm; 45.7 x 61.0 cm; 30.5 x 45.7 cm; 104.1 x 63.5 cm); 2 introduction panels, 1 conclusion panel; approximately 45.7 r. metres (150 running feet)

Weight: not available

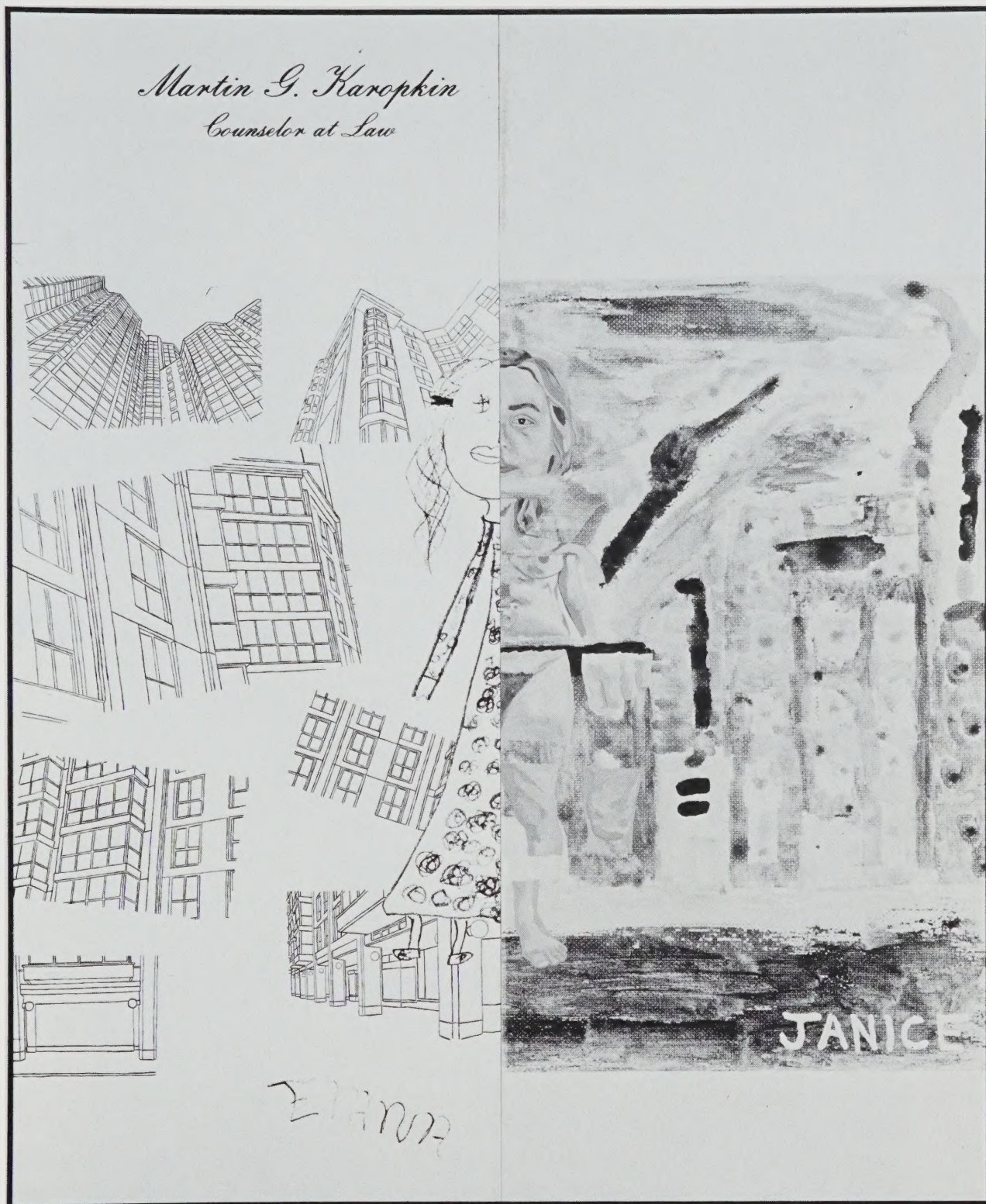
Fee: \$ 250

Dates available for circulation: January 1990–December 1990

Security: Periodic patrols by a responsible staff member; secure night locks on all doors and windows.

Lighting: Preferably no daylight

Temperature and Humidity: Minimal fluctuations



Janice Gurney, (Canadian, b.1949), *Simultaneous Visions: (Drawing of Me by Elana, Age 8/Painting of Winnipeg by Me, Age 8), detail, 1985; mixed media*. Courtesy Wynick/Tuck Gallery. Photo courtesy Cheryl O'Brian.



Janice Gurney, (Canadian, b.1949), *Portrait of Me as My Grandmother's Faults*, 1982; mixed media, 168 x 178 cm. Courtesy of Wynick/Tuck Gallery. Photo courtesy Peter MacCallum.

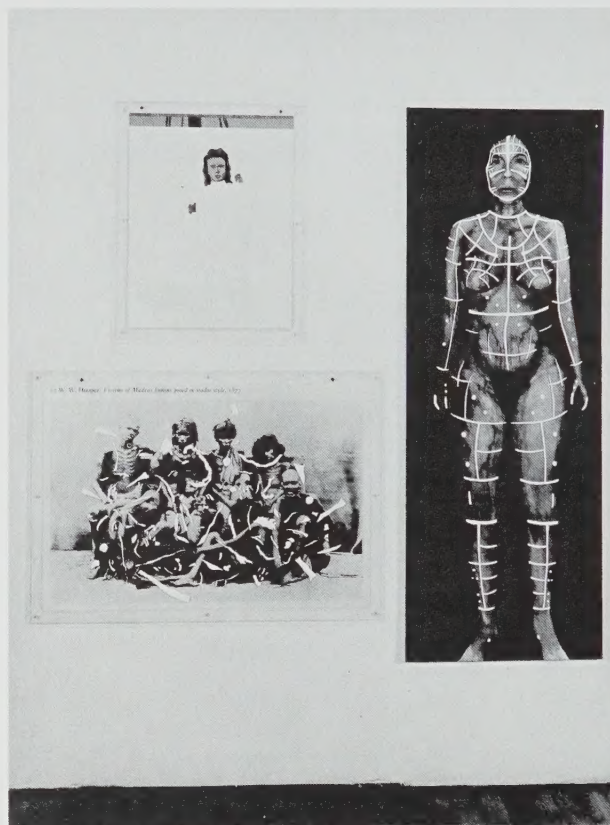
Recent works, in particular works by women artists such as Janice Gurney, Joanne Tod, and Jamelie Hassan, among others, have increasingly addressed the relationship between self and others, and the way in which the subject comes to be in the social order, subject to language and history. The artists whose work is included in this exhibition dispel the myth of the autonomous and singular subject even at the level of creativity and investigate in representation those processes in which subjectivity and identity are constituted and questioned by the subject in sociality.

Combining self-portraits and appropriated as well as found images, these works do not express an emotional subjective self, nor do they capture an irreducible essence or presence of being. Some works represent an image of the self that is largely mediated by having been produced by someone else. Portraits thus appropriated are incorporated and juxtaposed with others' images, sometimes in collaborative but also in individually made works. In other "self-portraits" the artist assumes a projected identity, presenting herself in a socially prescribed or even desired role. As such, these works do not present innocent or imaginary identifications as much as they show critically or humorously the way in which identifications function to continue social structures and beliefs or to commodify and prescribe experience. In all these works the artists are therefore concerned with issues relating to psychological processes as well as to questions of political engagement. Their work makes visible the complex relationships between the objective and subjective, the individual and the social, and the personal and the political, acknowledging and presenting these processes in different, but equally objective and challenging ways.

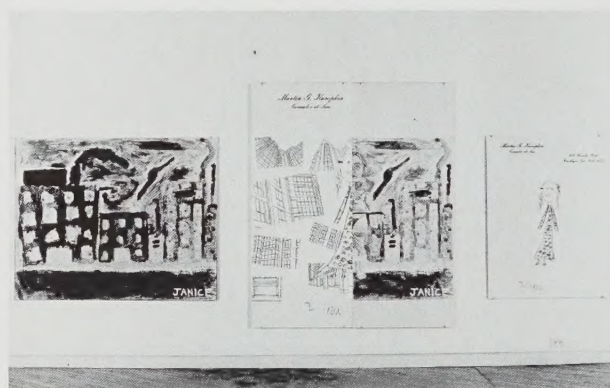
Thirty-five catalogues accompany the exhibition. The exhibition is transported by truck and installed under the supervision of Art Gallery of Ontario staff.

Curated by Barbara Fischer, Assistant Curator, Contemporary Art. Organized for **provincial circulation** by the Art Gallery of Ontario.

Space: Approximately 30 works of art, 1 lead panel; approximately 68 running metres (225 running feet)



Janice Gurney, (Canadian, b.1949), *For the Audience*, family portrait, 1986; plexi-glass, photostats, 111.8 x 193 cm (approx.). Photo courtesy Cheryl O'Brian.



Janice Gurney, (Canadian, b.1949), *Simultaneous Visions: (Drawing of Me by Elana, Age 8 / Painting of Winnipeg by Me, Age 8)*, 1985; colour, black-and-white photographs, acrylic paint, 182.9 x 429.3 cm. Courtesy Wynick/Tuck Gallery. Photo courtesy Peter MacCallum.

Weight: Not available

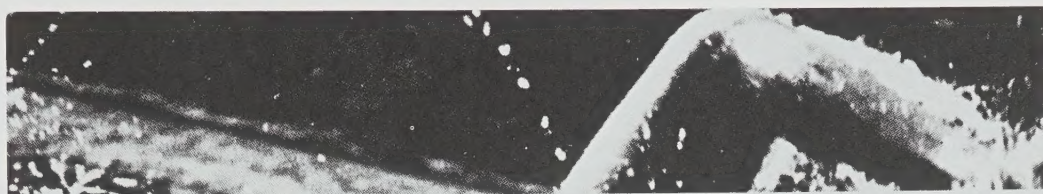
Fee: \$800 (includes thirty-five catalogues)

Date available for circulation: May 1989–April 1990

Security: Electronic alarm system. In view of an attendant

Lighting: Incandescent only; maximum 50 lux for works on paper

Temperature and humidity: Maximum fluctuation of $\pm 10\%$ from a norm of 50% humidity and between 20°–22°C (68°–72°F)



We are the failure



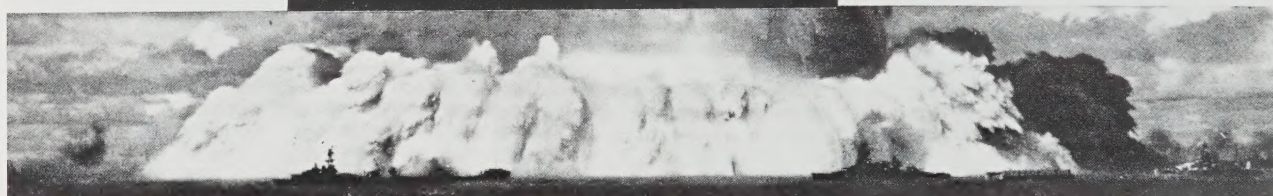
of ritual cleansing



Barbara Kruger



Your manias become science



Barbara Kruger, *Untitled (Your Manias Become Science)*, 1982; photograph, 101.6 x 127 cm.

This exhibition brings together recent photographic works by major internationally known artists, including Barbara Kruger, Hans Haacke, Alan Sekula, Cindy Sherman, Louise Lawler, Victor Burgin, and Sherry Levine. These artists share a critical and conceptual rather than a documentary or decorative approach towards photography. At the centre of their investigations is an awareness of the pervasive role that photographic representations, including those of film and television, play in reproducing and shaping modern society. Most of the works included utilize images directly appropriated from advertising or news reportage but, through collage and montage techniques, pose an intervention in their meaning. The works reveal the ideology embedded in mass media imagery and do not simply attempt to posit an alternative meaning. The construction of the photographic work is such that the function of the image, the function of the sign itself, is put into question, in order to prevent the possibility of the viewer's innocent identifications with culturally constructed meanings whether they are of a sexual, social, or political nature. By introducing contradictions and unsettling juxtapositions into the structure of the work, the artists achieve a distance that challenges the viewer to read critically and analytically how meanings come about.

Thirty-five catalogues accompany the exhibition. The exhibition is transported by truck and installed under the supervision of Art Gallery of Ontario staff.

Curated by Barbara Fischer, Assistant Curator, Contemporary Art. Organized for **provincial circulation** by the Art Gallery of Ontario.

Space: Approximately 50 works, 2 information panels; approximately 76 running metres (250 running feet)

Weight: Not available

Fee: \$850 (includes thirty-five catalogues)

Date available for circulation: November 1988–October 1989

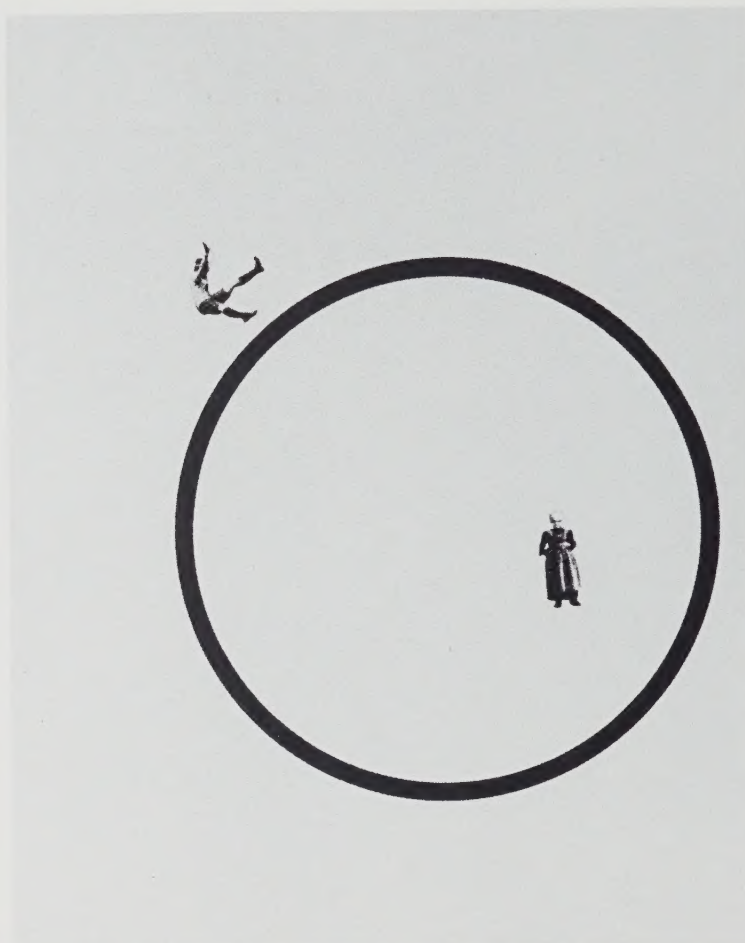
Security: Electronic alarm system. In view of an attendant

Lighting: Incandescent only; maximum of 50 lux for works on paper

Temperature and humidity: Maximum fluctuation of $\pm 10\%$ from a norm of 50% humidity and between 20°–22°C (68°–72°F)



László Moholy-Nagy, *Jealousy*, 1927, 35.0 x 29.0 cm, photo-montage, Courtesy Goethe Institute, Munich, and Goethe Institute, Toronto



László Moholy-Nagy, *How do I keep young and beautiful?*, 1925, 35.0 x 29.0 cm, photo-montage.
Courtesy Goethe Institute, Munich, and Goethe Institute, Toronto

Originally and primarily a painter, László Moholy-Nagy (1895-1946) was also a sculptor, graphic artist, typographer, filmmaker, and photographer. His influence was felt internationally through his teaching (in Weimar and Dessau at the Bauhaus and later in Chicago) and his books (such as *The New Vision*).

In the field of photography Moholy sought new creative effects within the medium's technology. Included in the exhibition are photograms and photosculptures as well as photographs. He produced the photograms by letting light fall directly on photographic paper, creating images with opaque or translucent objects placed between the light source and the light-sensitive paper. Instead of the optical abstractions and delicate nuances created by this "flowing" light, the photosculptures or photomontages, inspired by Constructivism and Dadism, are based on interacting elements and are ironic and dialectical in content. In photographs Moholy used unexpected and unsettling elements to emphasize the subjective point of view and encourage the viewer's conscious participation in the act of optically perceiving.

Moholy's vision, humour, and wealth of ideas are evident in his photographic work and over the decades have influenced experimental photography.

Included in the exhibition fee are 50 brochures. The exhibition is transported by CN/CP.

Produced by the Goethe Institute, Munich, and made available through the Goethe Institute, Toronto. Organized for **provincial circulation**.

Space: 22 consecutive metres (72 r.ft.) plus space for viewing films, 10 photograms, 10 photomontages, 12 photographs, 3 films. (Since few original negatives are still in existence, the original images have been rephotographed.)

Weight: 2 crates, 230 kg (507 lb.)

Fee: \$250

Date available for circulation: April 1986

Security: Electronic alarm system. In view of an attendant. Small works must be screwed to the wall.

Lighting: Incandescent only; maximum 50 lux

Temperature and humidity: Maximum fluctuation of $\pm 10\%$ from a norm of 50% humidity and between 20° – 22°C (68° – 72°F)



Louise Dahl-Wolfe, *Night Bathing*, 1939, silverprint, 34.3 x 26.7 cm. Collection International Center of Photography

Recollections comprises the work of ten great American photographers, all born near the turn of the century, who are among the distinguished elders of their profession. Each has created an impressive body of work in photography and is regarded as an artist. Several, such as Berenice Abbott, Barbara Morgan, Louise Dahl-Wolfe, and Toni Frissell, have been well published. They were key figures in the media from the thirties to the fifties. Laura Gilpin is mainly considered a photographer of the grand landscape whose work has not yet been seen on a national scale. Some, such as Ruth Bernhard, Carlotta M. Corpron, and Berenice Abbott, are great teachers as well as photographers. Lotte Jacobi, working consistently as a professional portrait artist, Nell Dorr, a poet with her camera, and Consuelo Kanaga, a humanist, did their work in a more private way. Seen as a group, their photographs form a bridge of perceptions moving through shifts in style. Their subject matter ranges from fashion to still life to poetry, from portraits to landscapes, from scientific documents to painterly abstractions. In each case, a study of their life work reveals a versatility previously obscured, a greatness not fully recognized.

This exhibition is a selection from the original exhibition of the same name organized by the International Center of Photography, New York, in 1979.

The exhibition is transported by truck and installed under the supervision of Art Gallery of Ontario staff. An exhibition from the permanent collection of the International Center of Photography, New York. Organized for provincial circulation by the Art Gallery of Ontario.

Space: 100 black and white photographs, 1 lead panel, and 10 information panels; approximately 70–76 running metres (225–250 r.ft.)

Weight: not available

Fee: \$750

Date available for circulation: September 1985

Security: Electronic alarm system. In view of an attendant. Small works must be screwed to the wall.

Lighting: Incandescent only; maximum 50 lux

Temperature and humidity: Maximum fluctuation of $\pm 10\%$ from a norm of 50% humidity and between $20^{\circ} - 22^{\circ}\text{C}$ ($68^{\circ} - 72^{\circ}\text{F}$)



Nell Dorr, "Secrets," *Win and Chris*, 1942, silverprint, 35.5 x 19.0 cm, Collection International Center of Photography



Weegee, *Tenement Fire, Harlem*, 1942, silver print, 27 x 33 cm. From the permanent collection of the International Center of Photography

Weegee was a forceful photographer with a unique style and personality, a maverick whose revealing, and often disturbing, images of urban life have a startling authenticity.

Weegee was born Arthur Fellig in 1899 in Zloczew, Austria (now in Poland), was brought to New York in 1910, and died there in 1968. He was interested in photography from an early age and developed a career supplying tabloids with news photographs. About 1940 he adopted the name Weegee to emphasize his ability to obtain scoops, to be where the action was about to happen – Weegee being a phonetic rendering of Ouija, the board used in seances to foretell events. For some ten years he photographed from Manhattan Police Headquarters, obtaining in 1938 official permission to install a police radio in his car and taking some of the most famous and telling photographs of that rather violent period.

"His photographs," John Coplans has written, "are about immediacy," an immediacy that projects a heightened sense of continuing movement (as through expressions in the process of change, movements rhythmically sequenced, glances geared to syncopation). This potential for movement is one of Weegee's graphic strengths and keeps the photographs continuously alive. The images are of life in the big city – the tenants at work, at play, in sleep and in death; particularly as revealed when self-absorbed, unaware, caught in sudden pain, bewilderment, horror. But Weegee was after not only memorable chance images but ones with an archetypal character.

The exhibition is transported by air and/or truck.

This exhibition is organized by the International Center of Photography, New York. Organized for **provincial circulation** by the Art Gallery of Ontario.

Space: 75 photographs, 5 information panels; approximately 53-61 running metres (175-200 r.ft.)

Weight: not available

Fee: \$600

Date available for circulation: September 1986

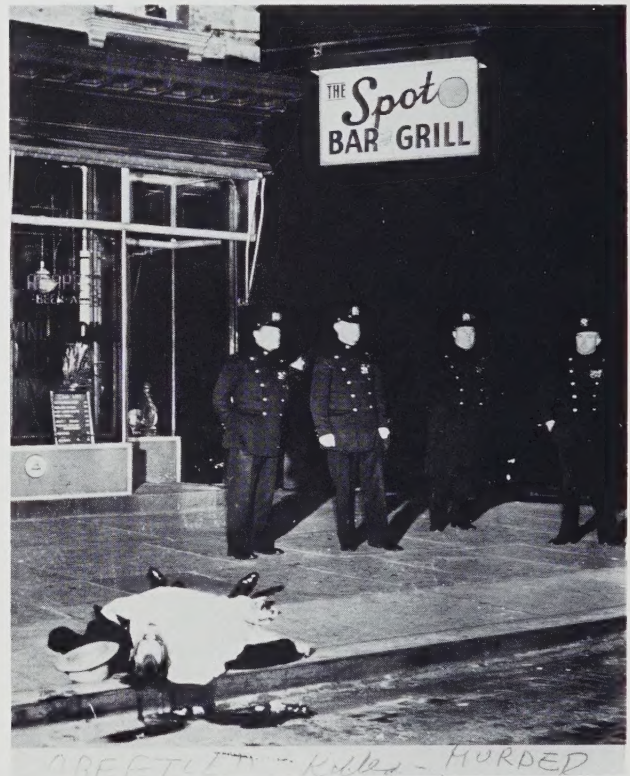
Security: Electronic alarm system. In view of an attendant. Small works must be screwed to the wall.

Lighting: Incandescent only; maximum 50 lux

Temperature and humidity: Maximum fluctuation of $\pm 10\%$ from a norm of 50% humidity and between $20^{\circ} - 22^{\circ}\text{C}$ ($68^{\circ} - 72^{\circ}\text{C}$)



Weegee, *Mending, Coney Island, 1940*, silver print, 27 x 33 cm, From the permanent collection of the International Center of Photography



Weegee, *On the Spot, c.1940*, silver print, 33 x 25.4 cm, From the permanent collection of the International Center of Photography



William Notman, *Mrs. Mackenzie in Allan's Conservatory*, 1871; 25.4 x 20.3 cm. Collection Notman Photographic Archives, McCord Museum, McGill University, Montreal.



William McFarlane Notman, *Indian Camp, Blackfoot Reserve, Alberta*, 1889; 20.3 x 25.4 cm. Collection Notman Photographic Archives, McCord Museum, McGill University, Montreal.

William Notman came to Montreal from his native Scotland in 1856 and soon after his arrival started a photography studio which rapidly became the largest and most popular establishment of its kind in Canada. Although the business started out as a one-person operation, the demand for Notman's portraits and views became so great that he soon had to take on assistants. By 1864 when the first records are available, there were thirty people on staff, and by 1870, the number had risen to fifty-five. Of these, a large number were photographers and their assistants who engaged in making portraits and in recording the cities and landscapes of Canada. Another group consisted of painters who coloured photographs and made the large composite photographs for which the studio became famous. The third and largest group was the support staff of receptionists, bookkeepers, clerks, and those who worked in the finishing and mailing department.

This exhibition gives a detailed look at the production of William Notman and his staff. For the first time, a significant body of work by individual photographers has been identified. Some of those represented are William Notman, his son William McFarlane Notman, Benjamin Baltzly, George Arless, and William Haggarty. The exhibition contains approximately 150 original prints, or in some cases, facsimile prints made from the original glass negatives, and includes a selection of rare hand-coloured photographs, painted by now well-known Canadian artists such as John Fraser, Henry Sandham, and James Weston, who were full-time members of Notman's staff. A studio set-up containing furniture

used by Notman as early as 1861 is also featured.

The exhibition is accompanied by an illustrated catalogue.

The exhibition will be transported by truck and/or plane and installed under the supervision of Art Gallery of Ontario staff. Organized with the cooperation of the McCord Museum, Montreal for national circulation by the Art Gallery of Ontario.

Guest curated by Stanley Triggs, Curator of Photography, Notman Photographic Archives, McCord Museum and coordinated by Karen Finlay, Assistant Curator, Exhibitions.

Space: 150 prints, studio set-up, information panels; approximately 75 running metres (250 r. ft.)

Weight: Approximately 18 crates

Fee: \$1,500 plus shipping

Date available for circulation: October 1985

Security: Electronic alarm system. In view of an attendant. Small works must be screwed to the wall.

Lighting: Incandescent only; maximum 50 lux

Temperature and humidity: Maximum fluctuations of $\pm 10\%$ from a norm of 50% humidity and between 20° – 22°C (68° – 72°F)

Prints

La Caricature (Journal) N°124

P1 257



LES FAVORIS DE LA POIRE.

Lith. de Bouquet, rue Châteaubert 11.

Reproduit chez Aubert, Goussier, rue de la Harpe.



Auguste Bouquet (French, 1810–1846), *Ecce Homo!*, 1833; lithograph on light tan wove paper, 18.7 x 25.5 cm. Art Gallery of Ontario. Gift of the Trier-Fodor Foundation, 1981.

The Art Gallery of Ontario owns a splendid collection of prints from the illustrated journal *La Caricature* (1830–1835). This exhibition will analyse the iconography and political history of these caricatures in light of the journal's goal of undermining the July Monarchy of Louis-Philippe (1830–1848).

La Caricature employed a number of artists who worked together to produce prints that were meant to be read as a narrative frieze. The exhibition will focus on one of the lesser-known artists from this stable of illustrators: Auguste Bouquet (c. 1810–1846). Bouquet has been virtually ignored to date in the art-historical literature because there is little primary documentation on his life. Nonetheless, his prints for *La Caricature* prove that he was as talented as Daumier and Grandville.

This exhibition includes half of the printed oeuvre by Bouquet for *La Caricature* during its five-year run (12 of a possible 25 prints). These lithographs are compared to prints by Daumier, Grandville, Desperet, Forest and Traviès. The exhibition summarizes the political climate of postrevolutionary France and provides an explanation of Bouquet's prints. The brightly coloured lithographs for *La Caricature* are appealing for their humour and their role in the history of graphic satire.

Thirty-five catalogues are included in the exhibition fee. The exhibition is transported by truck and installed under the supervision of Art Gallery of Ontario staff.

Curated by Serena Keshavjee, guest curator, prints and drawings. Organized for **provincial circulation** by the Art Gallery of Ontario. All works are from the collection of the Art Gallery of Ontario, gift of the Trier-Fodor Foundation.

Space: Approximately 35-40 works of art; approximately 55–70 r. metres (180–230 r. ft.)

Fee: \$950 (includes 35 catalogues)

Dates available for circulation: December 1991–August 1992 (AGO Dates: unconfirmed due to Stage III construction)

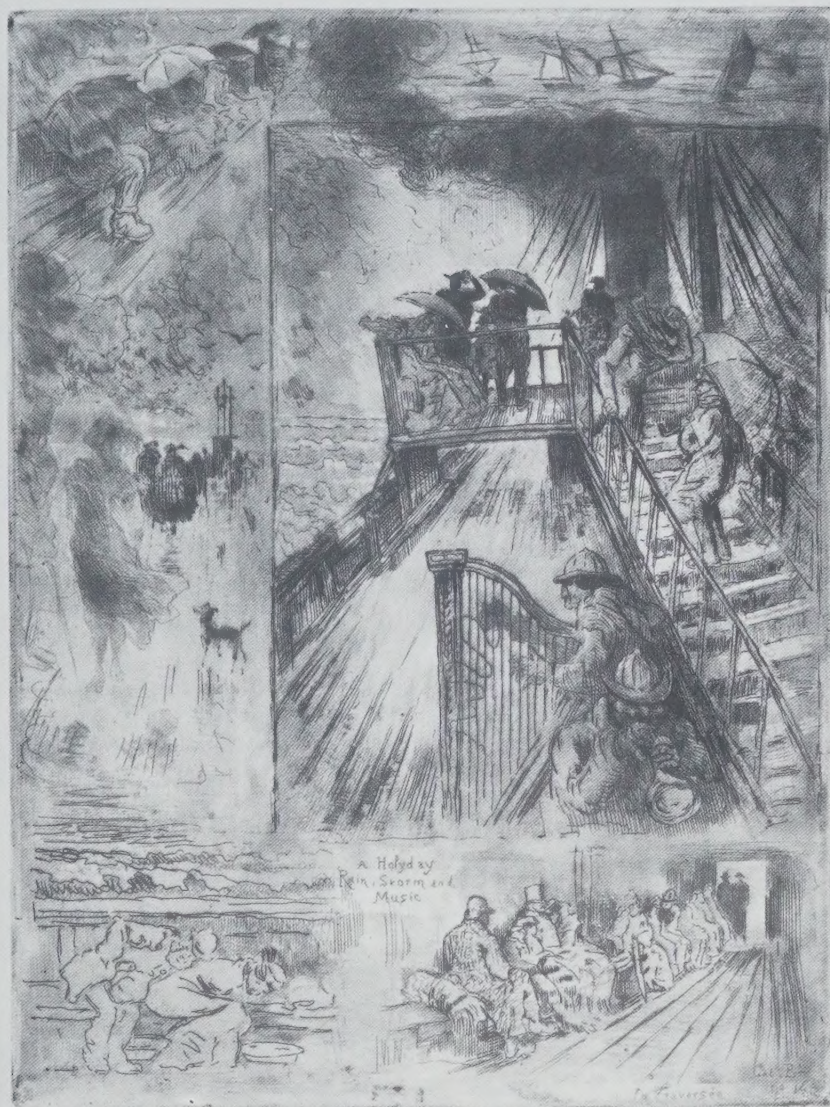
Security: Full gallery electronic alarm system; periodic patrols by a responsible staff member; safety tabs affixed to small works must be screwed to the wall.

Lighting: Incandescent only; maximum of 50 lux for works on paper.

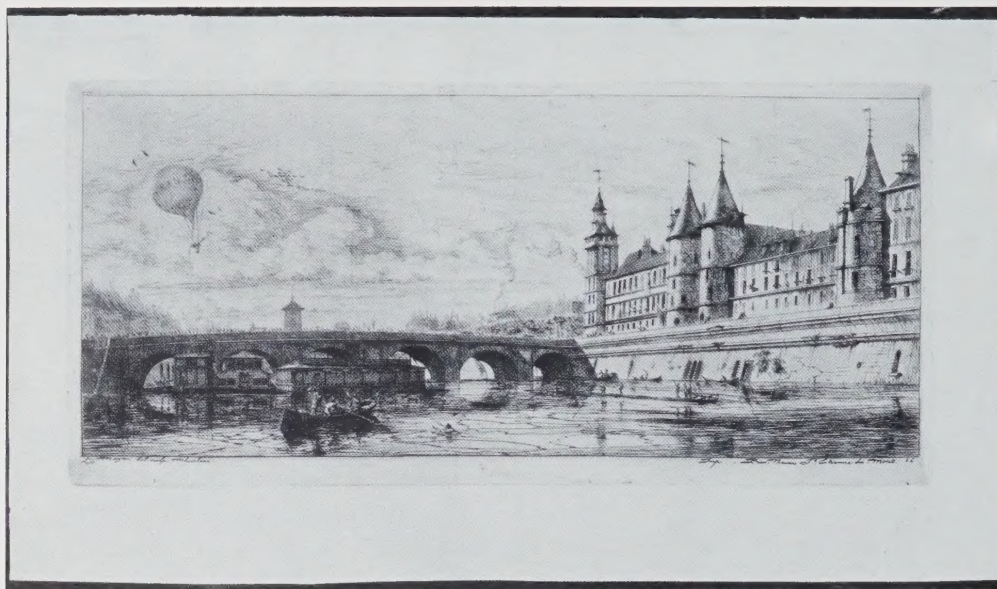
Temperature and Humidity: Maximum daily fluctuations of $\pm 3\%$ from a norm of 50% humidity and 20–22°C (68–72°F).



Auguste Bouquet (French, 1810–1846), *Père-Scie*, no date; hand-coloured lithograph on wove paper, 20.0 x 27.4 cm. Art Gallery of Ontario. Gift of the Trier-Fodor Foundation, 1986.



Félix Buhot (French, 1847–1898), *La Traversée*, no date; etching on laid paper, 32.4 x 24.4 cm (imp.). Art Gallery of Ontario. Gift from the Collection of Elizabeth E. Dales, 1987.



Charles Meryon (French, 1821–1868), *Le Pont-au-Change*, 1854; etching and drypoint on laid paper, 15.7 x 33.5 cm (imp.). Art Gallery of Ontario. Gift from the Collection of Elizabeth E. Dales, 1987.

In 1986 and 1987 the Art Gallery of Ontario was pleased to receive a group of 42 prints from the estate of Mrs. Elizabeth Dales (1920–1984). Mrs. Dales taught the history of printmaking at the Ontario College of Art from 1965 to 1983 and in the late 1970s was an active member of the Print and Drawing Collection Committee at the Gallery. She began to build her own print collection in the 1960s, focusing on a key period in French printmaking – the mid-19th-century etching revival.

When artists began to “return to nature” in the 1830s and look for subjects in the picturesque beauties of the French countryside, etching became their preferred medium. Copper plates could be taken out-of-doors to record all the variety of nature on the spot. Eugène Bléry and Paul Huet, early masters of landscape etching, are represented by several works in the exhibition.

Bléry is also remembered as the teacher of the brilliant and eccentric etcher Charles Meryon. The core of the Dales collection is a group of 13 etchings by Meryon that includes some of the artist's best-known works (*Ministère de la Marine*, *La Morgue* and *La Galerie Notre-Dame*). Using a distinctive linear style, Meryon captured decaying architectural monuments of sections of medieval Paris in images that are often psychologically disturbing.

The exhibition also includes prints by other influential members of the etching revival – Félix Bracquemond, Félix Buhot, Maxime Lalanne and Rodolphe Bresdin, among others.

A welcome complement to the Gallery's 19th-century holdings, the works on view are evidence of the experimental attitude of French etchers and the refinement and beauty of their images.

Thirty-five catalogues are included in the exhibition fee. The exhibition is transported by truck and installed under the supervision of Art Gallery of Ontario staff.

Curated by Brenda Rix, guest curator, prints and drawings. Organized for **provincial circulation** by the Art Gallery of Ontario.

Space: Approximately 35 works of art, 1 information panel; approximately 38 r. metres (125 r. ft.)

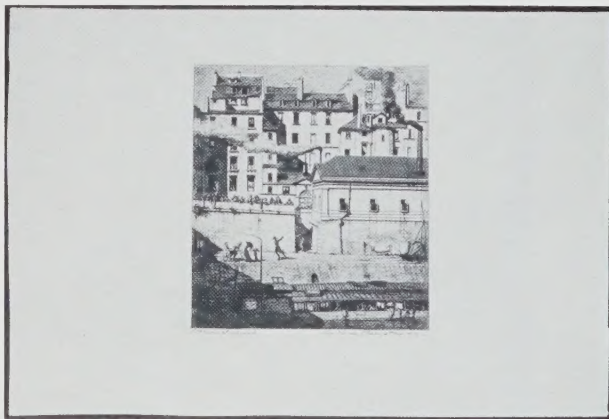
Fee: \$850 (includes 35 catalogues)

Dates available for circulation: February–October 1992 (AGO Dates: unconfirmed due to Stage III construction)

Security: Full gallery electronic alarm system; periodic patrols by a responsible staff member; safety tabs affixed to small works must be screwed to the wall.

Lighting: Incandescent only; maximum of 50 lux for works on paper.

Temperature and Humidity: Maximum daily fluctuations of $\pm 3\%$ from a norm of 50% humidity and 20–22°C (68–72°F).



Charles Meryon (French, 1821–1868), *La Morgue*, Paris, 1854; etching and drypoint on laid paper, 23.0 x 20.8 cm (imp.). Art Gallery of Ontario. Gift from the Collection of Elizabeth E. Dales, 1987.



*La Chinoise de Province et son Magot,
ou le Bon Goût transplanté.*

Adrien Victor Auger (French, 1787- ?), etching by Alphonse Hu; *La Chinoise de Province et son Magot, ou le Bon Goût transplanté*, 1814; etching and engraving on laid paper, 41.5 x 27.8 cm (sheet). Art Gallery of Ontario. Gift of the Trier-Fodor Foundation, 1985.

To mark the two hundredth anniversary of the storming of the Bastille in 1789, an exhibition of French and English caricatures covering the period 1770–1820 has been drawn from the Trier-Fodor collection at the Art Gallery of Ontario.

English caricature reached its zenith during the 1790s in the work of James Gillray, George Cruikshank, and Thomas Rowlandson, who viewed the epoch-making events of the French Revolution and the ascendancy of Napoleon from the opposite side of the Channel, and transformed them into vivid and biting hand-coloured etchings. No one was safe from ridicule whether it was the royal family, the government, "Little Boney" (Napoleon Bonaparte), or the 'blood-thirsty' "Sans Culottes."

French caricature was in its formative stages at this time. Before the outbreak of Revolution, Rococo caricatures lampooned such frivolities as the beehive hairstyles fashionable among aristocrats during the last years of the *ancien régime*. After the Battle of Waterloo in 1815, British tourists, cut off for a generation from travelling in France, were frequently featured in rare and elegant hand-coloured etchings made by anonymous French *amateurs* using the Neoclassical style. "John Bull" was as rudely satirized after the period of Revolution and Empire as "Little Boney" had been during it.

This exhibition documents many of the political upheavals in late eighteenth and early nineteenth-century France and also records much of the social and cultural life of the two countries during one of the most colourful moments in modern history. It provides fascinating insights into how they viewed themselves and each other.

The exhibition is accompanied by a catalogue by James Leith, Queen's University, Kingston, and Andrea Joyce. The catalogue is available through the AGO Book Shop. The exhibition is transported by truck and installed under the supervision of Art Gallery of Ontario staff.

Curated by Katharine Lochnan, curator, prints and drawings. Organized for **national circulation** by the Art Gallery of Ontario.

Space: Approximately 70 prints (etchings, engravings, and lithographs); approximately 72 r. metres (236 r. ft.)

Weight: not available

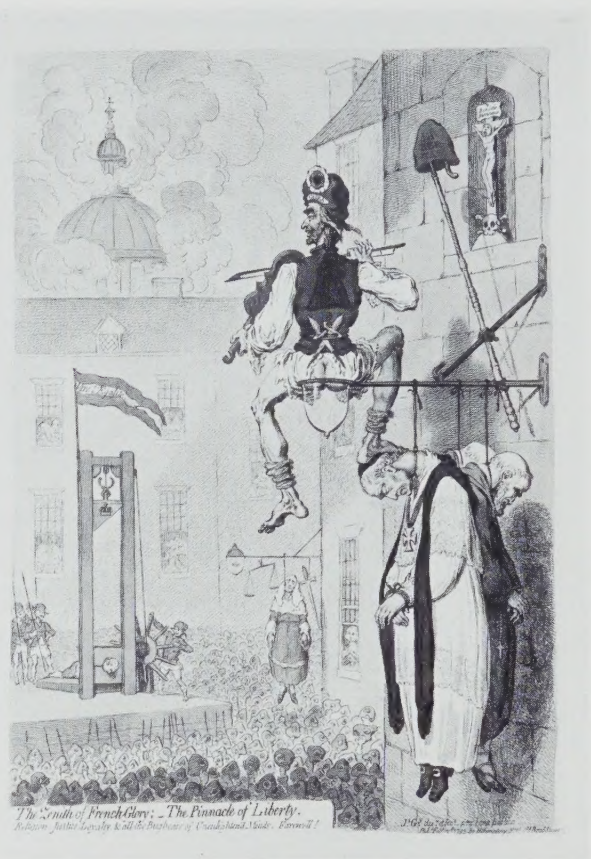
Fee: \$3,500 plus on-going shipping (includes 3 catalogues)

Dates available for circulation: Exhibition fully booked at time of publication. (AGO dates: July 14–September 10, 1989)

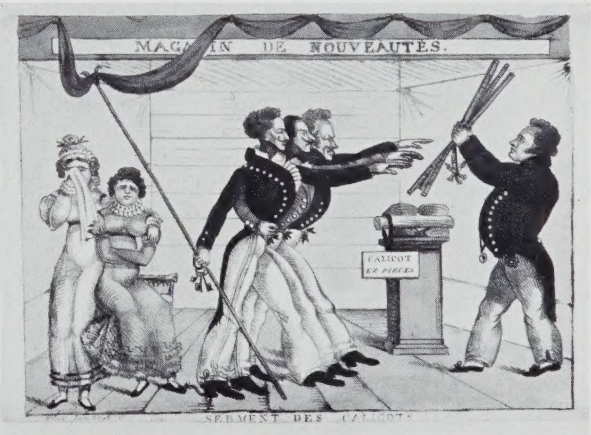
Security: Electronic alarm system. In view of an attendant. Safety tabs affixed to small works must be screwed to the wall.

Lighting: Incandescent only: maximum 50 lux for works on paper

Temperature and Humidity: Maximum fluctuations of $\pm 3\%$ from a norm of 50% and between 20–22°C (68–72°F)



James Gillray (British, 1757–1815), *The Zenith of French Glory, 1793*; hand-coloured etching on wove paper, 35.5 x 25.0 cm (imp.). Art Gallery of Ontario. Gift of the Trier-Fodor Foundation, 1982.



Unknown (French, early 19th century), *Serment des Calicots, 1817*; colour lithograph on wove paper, 27.7 x 39.7 cm (sheet). Art Gallery of Ontario. Gift of the Trier-Fodor Foundation, 1982.



Adolf Fleischmann (German, 1892-1968), *Giraffes*, 1921; woodcut, 20.4 x 14.7 cm. Institute for Foreign Cultural Relations, Stuttgart.



Erich Heckel (German, 1883-1970), *Brother and Sister*, 1913; woodcut, 71.0 x 56.0 cm. Institute for Foreign Cultural Relations, Stuttgart.

This exhibition not only shows the achievement of German woodcut production during the Expressionist movement at the beginning of this century, but also provides a survey of how the woodcut has developed in Germany to the present day. Beginning with work by Expressionist artists such as Heckel, Kandinsky, Kirchner, Kollwitz, Marc, and Freundlich, the exhibition features prints which exaggerate and distort line to create powerful black and white images that deliver an emotional impact. Although the use of the woodcut declined at the end of the Expressionist movement around 1925, it was revived after the mid-1930s by H.A.P. Grieshaber. Following 1945, the woodcut regained a predominant role in German art through prints by Arp, Beuys, Bissier, Janssen, and others. About half of the 140 works by fifty artists in this exhibition date after 1945. The exhibition concludes with the New Fauvists (Baselitz, Immendorff, Mansen, Oehlen, and Penck) whose prints after 1980 represent contemporary innovations based on a knowledge of the important role that the German woodcut has played in twentieth century art.

The exhibition is accompanied by a catalogue and a poster is supplied for overprinting. The exhibition is transported by truck and installed under the supervision of Art Gallery of Ontario staff.

Curated by Gunther Thiem, organized by the Institute for Foreign Cultural Relations, Stuttgart; made available by the Goethe Institute, Toronto, and organized for **provincial circulation** by the Art Gallery of Ontario.



Johannes Molzahn (German, 1892-1965), *Opus XXXII - Fabulous Animal*, 1919; woodcut, hand print no. 6/1962, 47.0 x 62.0 cm. Institute for Foreign Cultural Relations, Stuttgart.



Franz Marc (German, 1886-1916), *Tiger*, 1912; woodcut, 25.5 x 31.0 cm. Institute for Foreign Cultural Relations, Stuttgart.

Space: 141 works; approximately 122 r. metres (400 r. ft.)

Weight: approximately 16 crates

Fee: \$1,350

Dates available for circulation: October 1990–June 1991

Security: Electronic alarm system. In view of an attendant; safety tabs affixed to small works must be screwed to the wall.

Lighting: Incandescent only; maximum 50 lux for works on paper

Temperature and Humidity: Maximum fluctuations of $\pm 3\%$ from a norm of 50% and between 20-22°C (68-72°F)



Henry Moore (British, 1898-1986). *Elephant Skull Plate XX*. 1969; etching, 21.6 x 23.5 cm. Collection Art Gallery of Ontario. Purchase, 1971.



Henry Moore (British, 1898-1986), *Sheep in Field*, 1974; etching and dry point, 19 x 25.5 cm. Collection Art Gallery of Ontario. Gift of Henry Moore, 1975.

Henry Moore's prolific activities as a printmaker have been somewhat overshadowed by the many exhibitions devoted to his sculpture and drawings. Between 1931 and 1984 Moore produced 719 woodcuts, lithographs, and etchings. The Art Gallery of Ontario's collection of 689 Moore prints is by far the most comprehensive outside the archives of The Henry Moore Foundation. This exhibition of works from the permanent collection illustrates the full range of Moore's graphic work and includes such well known themes as the reclining figure, the mother and child, that is closely related to his sculptural obsessions. Also included are prints from the Elephant Skull and Stonehenge portfolios, as well as prints illustrating a number of poems by W.H. Auden. The richness of Moore's sculptural and pictorial imagination is well documented in this exhibition.

Thirty-five catalogues are included in the exhibition fee. The exhibition is transported by truck and installed under the supervision of Art Gallery of Ontario staff.

Curated by Alan G. Wilkinson, Curator of Modern Sculpture. Organized for **provincial circulation** by the Art Gallery of Ontario.

Space: 50 to 60 works of art; 2 or 3 information panels; 45.7-53.3 running metres (150-175 r.ft.).

Weight: not available

Fee: \$950 (includes 35 catalogues)

Date available for circulation: November 1989-July 1990

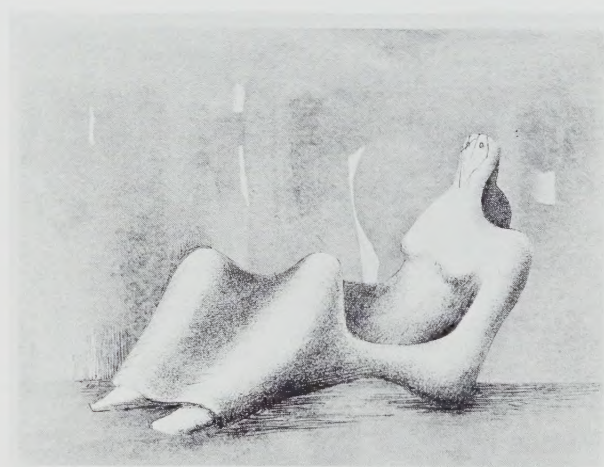
Security: Electronic alarm system. In view of an attendant. Safety tabs affixed to small works must be screwed to the wall.

Lighting: Incandescent only; maximum 50 lux for works on paper

Temperature and humidity: Maximum fluctuations of $\pm 3\%$ from a norm of 50% and between 20°-22°C (68°-72°F).



Henry Moore (British, 1898-1986), *Hands 11*, 1973 (C.G.M. 285); lithograph, 23.5 x 20.3 cm. Collection Art Gallery of Ontario. Gift of Henry Moore, 1974.



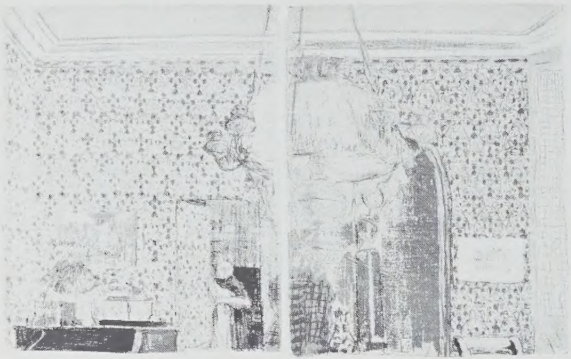
Henry Moore (British, 1898-1986), *Reclining Figure Dawn*, 1978; lithograph, 22.9 x 30.8 cm. Collection Art Gallery of Ontario. Gift of Henry Moore, 1979.



LES GITANOS

EDOUARD MANET, 1862, LES GITANOS, ETCHED ON LAID PAPER, 31.8 x 23.6 cm. (imp.).

Edouard Manet (French, 1832-1883). *The Gypsies*, 1862 H. 18 II/II: etching on laid paper, 31.8 x 23.6 cm. (imp.). Collection Art Gallery of Ontario. Gift of Touche Ross, 1978.



Edouard Vuillard (French, 1868-1940), *Interior in Rose Tints No. 1, 1899* (from an edition of 100); lithograph in five colours on chine volant paper, 33.7 x 27.0 cm. (irregular). Collection Art Gallery of Ontario. Gift of Touche Ross, 1986.

Edouard Vuillard (French, 1868-1940), *Interior in Rose Tints No. 2, 1899* (from an edition of 100); lithograph in five colours on chine volant paper, 34.3 x 26.8 cm. (irregular). Collection Art Gallery of Ontario. Gift of Touche Ross, 1986.



James Tissot (French, 1836-1902), *Le Banc du Jardin (The Garden Bench)*, 1883; mezzotint on chine collé, 41.8 x 52.2 cm. (imp.). Collection Art Gallery of Ontario. Gift of Touche Ross, 1985.

During the past twelve years the Gallery has enjoyed the financial support of Touche Ross in building its collection of nineteenth-century French prints. In 1988, when the management consulting firm celebrates its 130th anniversary, the occasion will be marked by an exhibition of approximately seventy prints which will circulate across Canada.

The exhibition is not intended to provide a comprehensive overview of printmaking in France from 1800 to 1900, since the works were acquired to complement the Gallery's existing holdings in this area. It nonetheless provides an excellent introduction to many of the key figures and major images which were produced during the nineteenth century by French artists working in France or England, as well as by some of the British artists who worked in France or exercised an influence on the French school.

The majority of the works in the exhibition are executed in the new technique of lithography, invented in 1796, or in etching, which enjoyed a revival in the second half of the nineteenth century after two centuries of relative neglect.

The earliest lithographs were executed in a neo-classical style, and include some of the important *incunabula*, such as Pierre Narcisse Guerin's *Le parasite*, 1816-18, which was made to test the new medium. The romantic movement of the 1830s is represented in the stormy works of Eugène Delacroix, Théodore Géricault, and Louis Boulanger, as well as by the work of the English artist James Ward. The great coloured lithographs of the 1890s include outstanding examples of the works of Pierre Bonnard and Edouard Vuillard, perhaps the greatest colourist who ever worked in a print medium.

The etchings include an exquisite neo-classical work by Pierre-Paul Prud'hon, *L'Enlèvement d'Europe*, as well as works by the leading masters of the etching revival, Charles Meryon, Camille Corot, Edouard Manet, and James McNeill Whistler.

This exhibition is accompanied by a catalogue written by Katharine A. Lochnan, Curator of Prints and Drawings, and Brenda Rix, Assistant Curator of Prints

and Drawings. The catalogue is available from the Gallery Shop. The poster is available from the Reproduction Shop.

The exhibition is transported by truck and installed under the supervision of Art Gallery of Ontario staff.

Curated by Katharine A. Lochnan, Curator of Prints and Drawings, and Brenda Rix, Assistant Curator of Prints and Drawings. Organized for **national circulation** by the Art Gallery of Ontario.

Space: 60 works of art; 1 information panel; approximately 61 running metres (200 r.ft.)

Weight: not available

Fee: Waived due to the generous support of Touche Ross

Date available for circulation: Exhibition fully booked at time of printing

Security: Electronic alarm system. In view of an attendant. Safety tabs affixed to small works must be screwed to the wall

Lighting: Incandescent only; maximum 50 lux for works on paper

Temperature and humidity: Maximum fluctuations of $\pm 3\%$ from a norm of 50% and between 20°-22°C (68°-72°F)

Itinerary at time of printing:

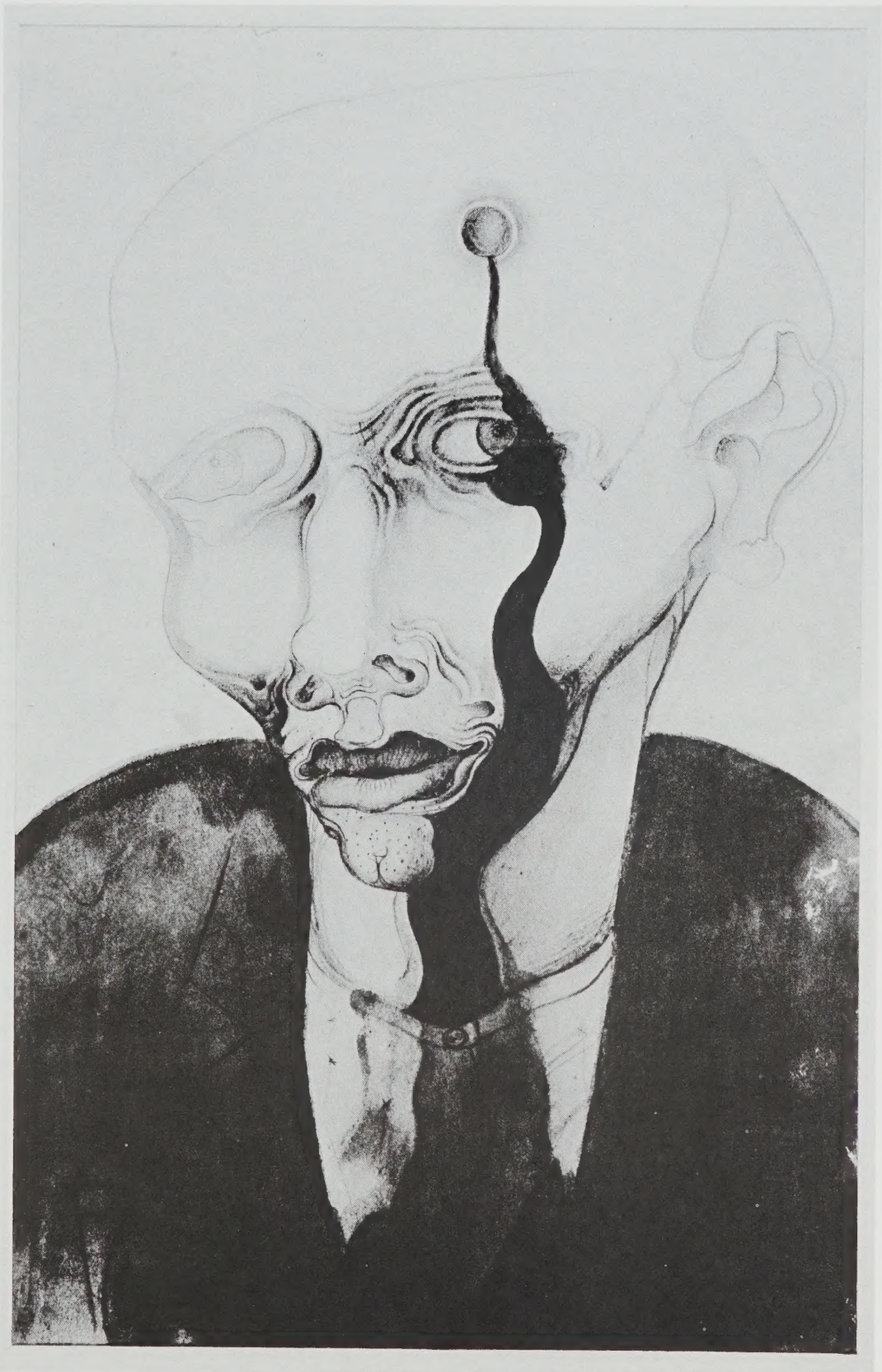
Glenbow Museum, Calgary
September 3-October 23, 1988

Vancouver Art Gallery
December 1, 1988-January 8, 1989

Art Gallery of Ontario, Toronto
January 21-March 19, 1989

Art Gallery of Nova Scotia, Halifax
June 8-July 16, 1989

Musée des Beaux-Arts de Montréal
July 29-September 3, 1989



Heinrich Hoerle, (German, 1895-1936), *Kopfschuss*, c.1919; pencil and watercolour on paper, 24.8 x 16.5 cm. Courtesy Fink Eggert Collection.



Angelika Hoerle, (German, 1899-1923), *Man's Head and Street*, 1919; linocut, 24.5 x 34.5 cm. Courtesy Fink-Eggert Collection.



Max Ernst, (German, 1891-1976), *Diskussion/ Freie Wirtschaft*, 1919; ink on paper, 26 x 20.3 cm. Courtesy Fink-Eggert Collection.

The history of the Dada period in Cologne during the years immediately following the First World War is only now being reconstructed. Max Ernst was to become Cologne's most famous Dada and Surrealist artist, but alongside him worked other artists such as Franz Seivert, Heinrich Hoerle, his wife, Angelika Hoerle, and her brother, Willy Fink, whose significance is only now becoming fully apparent. An important source of new knowledge about these artists has been a remarkable private collection from Ontario of drawings, prints, and related documentation — selections from which constitute the present exhibition.

In a collection rich in startling material, the major revelation is the work of Angelika Hoerle, who, when she died at age twenty-four in 1923, had already produced a truly exceptional body of work reflecting not only the "anti-art" and political activity of Dada but also prefiguring aspects of both Neue Sachlichkeit and Surrealism. At her death, the contents of her studio, including many works by her husband and friends, passed into the hands of Willy Fink, whose collection this is and whose own life and work provide the perspective for the exhibition. Fink, who was recently "rediscovered" in a one-man exhibition in Cologne, spent the very last part of his life in Canada and died here in 1967.

A catalogue accompanies the exhibition. The exhibition is transported by truck and installed under the supervision of Art Gallery of Ontario staff.

Guest curated by Angie Littlefield. Organized for **provincial circulation** by the Art Gallery of Ontario.

Space: 61-68 running metres (200-225 running feet)

Weight: Not available

Fee: \$1000 (includes exhibition catalogues)

Date available for circulation: September 1988–June 1989 (AGO dates: September 10–November 6, 1988)

Security: Electronic alarm system. In view of an attendant. Safety tabs affixed to small works must be screwed to the wall

Lighting: Incandescent only; maximum 50 lux for works on paper

Temperature and humidity: Maximum fluctuations of $\pm 10\%$ from a norm of 50% humidity and between 20°-22°C (68°-72°F)



L'Enlèvement nocturne par de l'Académie des Sciences et des Arts

Gravé par Nicolas Ponce

L'ENLEVEMENT
Dédié à Monsieur

*A Paris chez l'Auteur rue d'Argenteuil
Maison de M. Ponce*



NOCTURNE
Basan Graveur

*Par son Ami et frere
Ponce*

Nicolas Ponce, (French, 1746-1831), *L'Enlèvement nocturne* (after Pierre-Antoine Baudouin) Bocher III/IV; etching on laid paper, 46.8 x 32.8 cm (imp.).
Collection Art Gallery of Ontario. Gift of Nancy Gelber-Bjarnason and Dan Bjarnason, 1985.



Jean Moyreau, (French, 1690-1762), after Philips Wouvermans, (French, 1619-1668), *L'Abreuvoir* (The Watering Place); etching and engraving on wove paper, 35 x 46 cm (imp.). Collection Art Gallery of Ontario.

Between the death of Louis XIV in 1715 and the upheaval of the French Revolution in 1789, many dramatic changes occurred in France. The eighteenth century was an age of "enlightenment" and experimentation in art as well as science. It was a rich period for French printmaking.

The lighthearted rococo style that developed early in the century is well represented in the exhibition by engravings such as the titillating *Le Coucher de la mariée* and *L'Enlèvement nocturne* after P. A. Baudouin. These works demonstrate the elegant draughtsmanship and sophisticated linear vocabulary that caused French engravers to be widely admired and imitated outside France.

The growing demand for reproductions of popular paintings led French printmakers to develop new techniques and to use old techniques in novel ways. Elaborate colour printing methods and the tonal processes of aquatint and the "crayon manner" were invented to imitate drawings and watercolours. For example, Gilles Demarteau's *Homme nu* shows the artist's skilful manipulation of the engraving tools to create the delicate effects of Carle van Loo's red chalk drawing.

Collecting prints became a pleasurable pastime during the period, and although many prints continued to be gathered into portfolios and scrapbooks, a new market developed for large engravings, which could be elaborately framed and hung on the wall. Portraiture, landscape, and genre were in demand, as illustrated in the exhibition by etchings and engravings after Claude Lorrain, Hyacinthe Rigaud, and Jean-Baptiste Greuze. Such works indicate the rich diversity of eighteenth-century French printmaking.

A catalogue accompanies the exhibition. The exhibition is transported by truck and installed under the supervision of Art Gallery of Ontario staff.

Curated by Brenda Rix, Assistant Curator of Prints and Drawings. Organized for **provincial circulation** by the Art Gallery of Ontario.

Space: Approximately 35 works and 1 information panel; 46 running metres (150 running feet)

Weight: Not available

Fee: \$750 (includes exhibition catalogues)

Date available for circulation: September 1988–June 1989



Pierre-François Basan, (French, 1723-1797), after Nicolas Poussin (French 1593/4-1665), *Jonas Englouti*; etching and engraving on laid paper, 32.6 x 45.1 cm (imp.). Collection Art Gallery of Ontario.

Security: Electronic alarm system. In view of an attendant. Safety tabs affixed to small works must be screwed to the wall

Lighting: Incandescent only; maximum 50 lux for works on paper

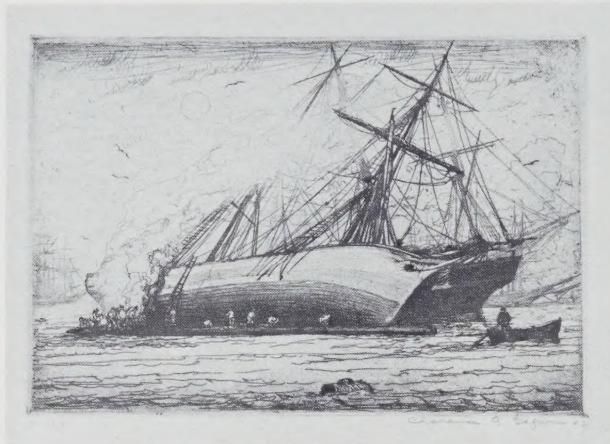
Temperature and humidity: Maximum fluctuations of $\pm 10\%$ from a norm of 50% humidity and between 20°-22°C (68°-72°F)



Jean-Michel Moreau (le Jeune), (French, 1741-1814), and Jean-Baptiste Simonet (French, 1742-1813), *Le Coucher de la mariée*, (after Baudouin), Le.D. 186 II/III (proof), 1768; etching and engraving on laid paper, 46.9 x 33.3 cm (sheet). Collection Art Gallery of Ontario.



Edwin Holgate (Canadian, 1892-1977). *Lumberjacks*: woodcut, 11.9 x 10.3 cm (impression), 13.3 x 13.3 cm (paper). Collection Art Gallery of Ontario, Purchase, 1928.



Clarence A. Gagnon (Canadian, 1881-1942), *Carrenage d'un Terrenewas, St. Malo*: etching, 14.6 x 21.6 cm (impression), 19.5 x 25.7 cm (paper). Collection Art Gallery of Ontario, Anonymous Gift, 1963.



W.W. Alexander (Canadian, 1870-1948), *Thames Traffic*: etching, 15.2 x 22.6 cm (impression), 26.7 x 34.3 cm (paper). Collection Art Gallery of Ontario. Gift of the Canadian National Exhibition Association, 1966.

This selection of seventy-seven prints presents some of the best examples of historical prints from the Canadian collection of the Art Gallery of Ontario. Most techniques (engraving, lithography, etching, aquatint, cliché-verres, blockprints, silkscreen) are represented. It is worth noting where each falls in the chronological sequence, for in this way the history of printmaking in Canada can be read by noting the prevalence of certain techniques at specific times.

For instance, engraving and lithography prevailed in the early years in the two major centres, Montreal and Toronto. These techniques were the principal means of reproduction for books, journals, and newspapers, and grew into a major industry. But as printmaking became increasingly commercialized and grew from a skilled craft into big business, a reaction set in which emphasized the fine-art aspect of printmaking. This, along with the Etching Revival which had begun in Europe and the United States in the 1860s and 1870s, resulted in an increased interest in etching. A second revival of etching took place in 1917 with the founding of the Society of Canadian Painter-Etchers and Engravers (CPE).

Etching attracted many artists (among them, W.W. Alexander, Joseph Cotton, George Reid, Dorothy Stevens) because the artist's spontaneity, conveyed through rapidly drawn lines, was sustained in the finished work. Printmaking in general attracted artists because it gave them the opportunity to reproduce an image many times over. Often designs were adapted for use as Christmas cards (Mary Wrinch, Fritz Brandtner, L.L. Fitzgerald), drawings were reproduced through a photo-lithographic process to be gathered together in a portfolio, or the artist illustrated his own writings or those of others (for example, Lawrence Hyde's wood engravings for *Macbeth*, 1937).

Block prints became very popular in the 1920s and 1930s under the influence of contemporary work being done in Great Britain and the United States. The technique allowed for a new artistic expression which suited the era – bold,

flattened, and simplified images, bordering on the abstract. Edwin Holgate, Caven Atkins, Carl Schaefer and Leonard Hutchinson were among the finest practitioners of this technique in Canada.

The exhibition ends with the return to popularity of the lithograph, as exemplified by the work of C.W. Jefferys, Arthur Lismer, and Jack Nichols, whose talents as draughtsmen were exploited in the use of this medium. Other techniques include silkscreen or stencil prints, and the cliché-verre, which uses photographic technology involving photo-sensitive paper in the making of original prints.

Little has been published to date on the history of printmaking in Canada. This exhibition offers a broad, comprehensive view of the history of the print in Canada.

A catalogue accompanies the exhibition. The exhibition is transported by truck and/or air and installed under the supervision of Art Gallery of Ontario staff.

Curated by Christine Boyanoski, Assistant Curator, Canadian Historical Art. Initially organized in response to a *Festival Ontario* request, the exhibition is now being **circulated provincially** by the Art Gallery of Ontario.

Space: 77 prints; 53-61 running metres (175-200 r.ft.)

Weight: Not available

Fee: \$750

Date available for circulation: January–June 1987 (AGO dates: July 5–August 31, 1986) (two venues only)

Security: Electronic alarm system. In view of an attendant. Safety tabs affixed to small works must be screwed to the wall.

Lighting: Incandescent only; maximum 50 lux

Temperature and humidity: Maximum fluctuation of $\pm 10\%$ from a norm of 50% and between 20° – 22°C (68° – 72°F)



FURTHER ARRIVALS

After we had crossed the long illness
that was the ocean, we sailed up-river

On the first island
the immigrants threw off their clothes
and danced like sandflies

We left behind one by one
the cities rotting with cholera,
one by one our civilized
distinctions

and entered a large darkness.

It was our own
ignorance we entered.

I have not come out yet

My brain gropes nervous
tentacles in the night, sends out
fears hairy as bears,
demands lamps; or waiting

for my shadowy husband, hears
malice in the trees' whispers.

I need wolf's eyes to see
the truth.

I refuse to look in a mirror.

Whether the wilderness is
real or not
depends on who lives there.

Charles Pachter, Poem by Margaret Atwood, from *The Journals of Susanna Moodie, 1969-80, Further Arrivals*, serigraph, 46.2 x 76.0 cm, Collection Art Gallery of Ontario, Gift of Charles Pachter, 1982

Artist Charles Pachter, longtime friend of Margaret Atwood and publisher of several handmade books of her poetry from 1964 to 1968, realized the publication in 1980 of a 12-year-long project based upon Atwood's epic poem *The Journals of Susanna Moodie*. Pachter found in Manuel and Abel Bello Sanchez the master printers he wanted. The epic poem is based upon Mrs. Moodie's celebrated Canadian historical work, *Roughing it in the Bush*, first published in London in 1853.

The poetry cycle consists of three sections of nine poems each, in which Atwood, speaking in a powerful modern voice, deals with Mrs. Moodie's arrival in Canada, her settling in and her reflections (partly from beyond the grave, the last section being dated 1871-1970). The cycle can be interpreted to be as much about Canada as about one person's literal and figurative journey, and this is how Pachter's strong yet sensitive imagery hovers properly between his vision of what Atwood is saying and what the words say on the page — where everyone can see them.

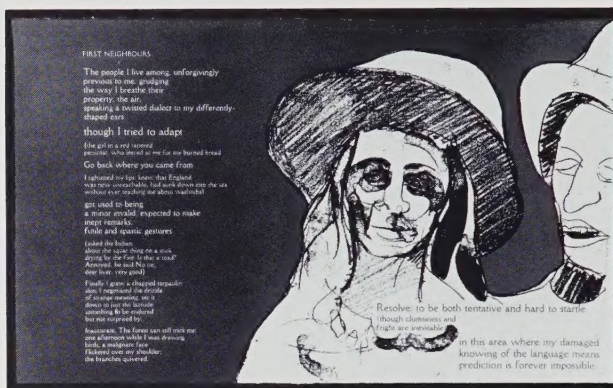
The hand-pulled serigraphs come in a boxed portfolio, each section printed on a different colour of handmade paper: ecru, white, and grey. The frontispiece is a bordered and veiled portrait of Susanna Moodie with some lines by Atwood, ending: "Where my eyes were, everything appears". And here the long cycle begins, each poem printed on a separate horizontal sheet and incorporating images that Pachter puts there as physical (thereby sometimes integral) parts of the poems.

Margaret Atwood (born in Ottawa in 1939) studied at the University of Toronto (B.A.) and Radcliffe College, Harvard University (M.A.). She has written numerous books of poetry in addition to *The Journals of Susanna Moodie*. She is the author of several novels and volumes of non-fiction, the former including *The Edible Woman* of 1969 (the earliest) and the internationally acclaimed *Life Before Man* of 1979. *The Journals of Susanna Moodie* is regarded by some critics as her most integrated and fully realized volume of poetry.

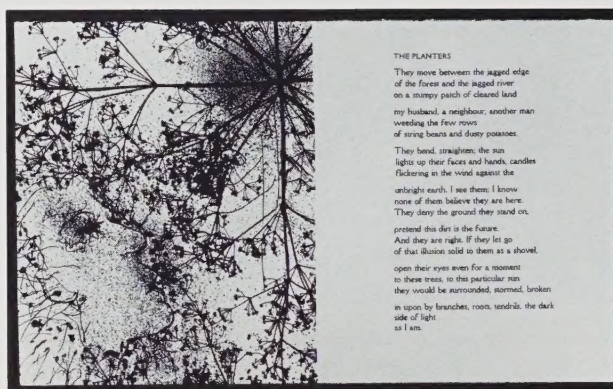
Charles Pachter (born in Toronto in 1942) studied at the University of Toronto (B.A.), Faculty of Letters, Sorbonne, Paris, and the Cranbrook Academy of Art, Bloomfield Hills, Michigan (M.F.A.). Painter, draughtsman, and printmaker, Pachter has particularly enjoyed producing suites of prints for Canadian poets, including five volumes with Margaret Atwood. Pachter has had many solo shows and has exhibited internationally in group shows. With the realization of *The Journals of Susanna Moodie* he combines his skills as designer, illustrator, painter, and paper-maker. Besides drawing the images, Pachter designed the edition, chose and hand-set the antique type for the poems, and daily supervised the Bello brothers hand-screening and hand-printing integrated text and image.

The exhibition is transported by air and/or truck.

Curated by Marie Fleming, Associate Curator of Contemporary Art. Organized for **provincial circulation** by the Art Gallery of Ontario.



Charles Pachter, Poem by Margaret Atwood, from *The Journals of Susanna Moodie*, 1969-80, *First Neighbours*, serigraph, 46.2 x 76.0 cm, Collection Art Gallery of Ontario, Gift of Charles Pachter, 1982



Charles Pachter, Poem by Margaret Atwood, from *The Journals of Susanna Moodie*, 1969-80, *The Planters*, serigraph, 46.2 x 76.0 cm, Collection Art Gallery of Ontario, Gift of Charles Pachter, 1982

Space: Frontispiece plus 28 prints, 2 wall-mounted display cases with title page and portfolio box and colophon, 1 lead panel, 3 sub-heading panels, 1 introductory panel; approximately 46 running metres (150 r.ft.)

Weight: To be determined

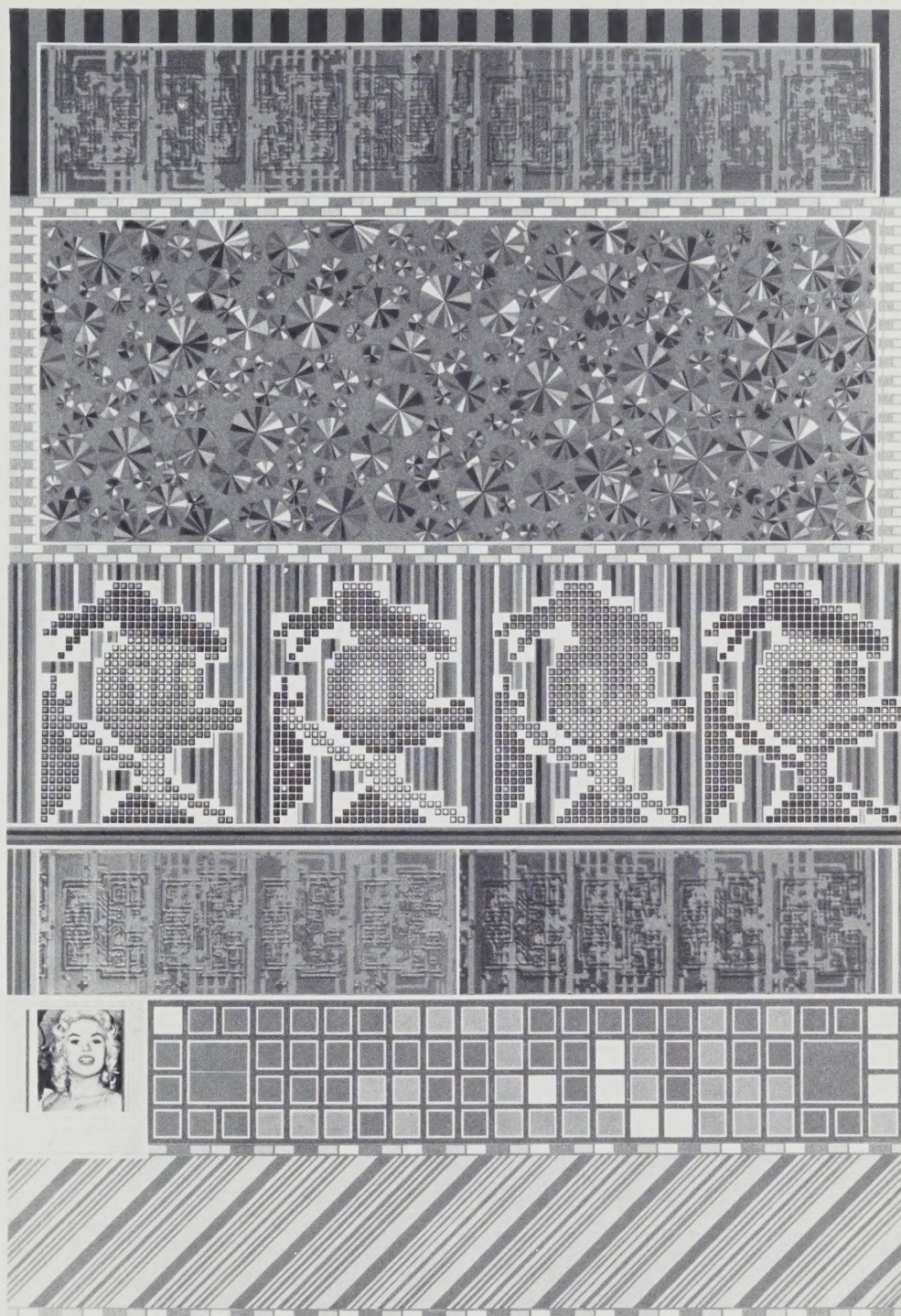
Fee: \$600

Date available for circulation: September 1985–August 1986

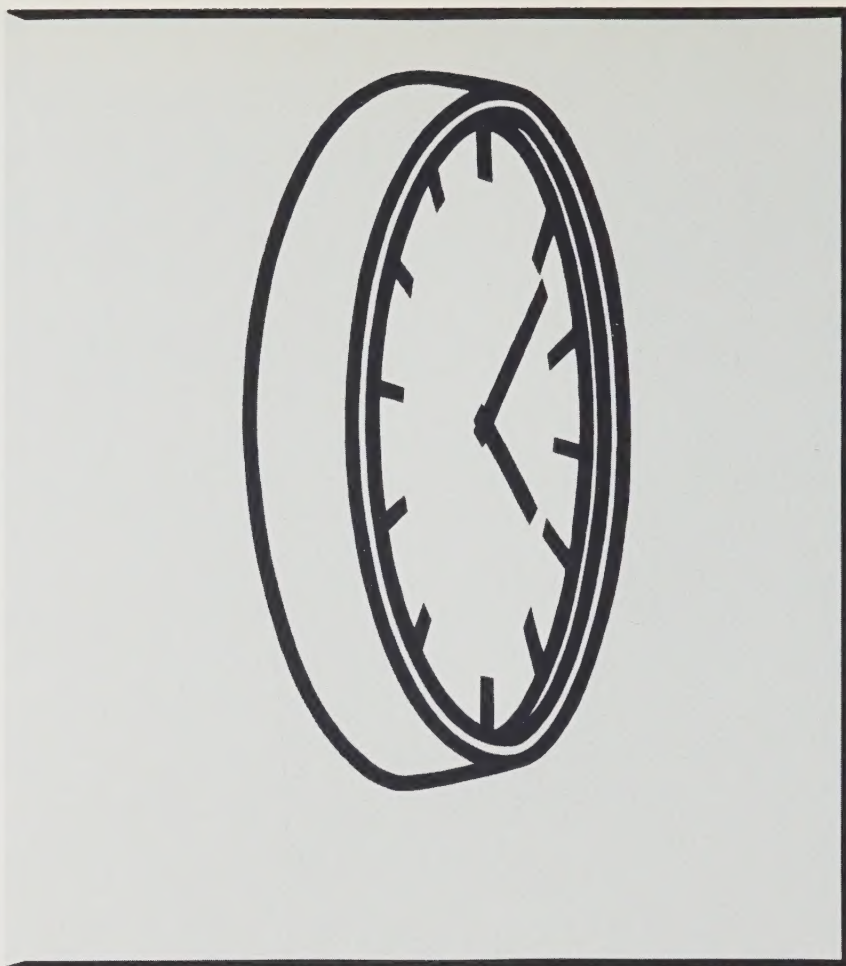
Security: Electronic alarm system. In view of an attendant.

Lighting: Incandescent only; maximum 50 lux

Temperature and humidity: Maximum fluctuation of $\pm 10^\circ$ from a norm of 50% humidity and between $20^\circ - 22^\circ\text{C}$ ($68^\circ - 72^\circ\text{F}$)



Eduardo Paolozzi, 883 *Whipped Cream, A Taste of Honey, Peanuts, Lemon Tree, others*, screenprint, 1 from a set of 10, edition of 75, 101.7 x 68.5 cm, Collection Art Gallery of Ontario, Gift of Mr. and Mrs. Neville Burston, 1981



Patrick Caulfield, *Pierrots. Crying to the Walls: My God! My God! Will she relent?* screenprint, 1 of 22, 62/100, 60.7 x 55.6 cm, Collection Art Gallery of Ontario, Gift of Mr. and Mrs. Neville Burston, 1981

This exhibition of about fifty prints is a selection from a notable gift greatly enhancing the Art Gallery of Ontario's print collection. The prints selected are by seven artists: four are British (Patrick Caulfield, Elizabeth Frink, Eduardo Paolozzi, Bridget Riley), one French (Victor Vasarely), one German (Horst Janssen), and one Israeli (Agam). Agam, Riley, and Vasarely are particularly noted for the optical effects their works produce, such as impressions of brightness and pulsation, ambiguity and variability, or movement. They achieve the optical activation of vision through the simple means of black and white. Caulfield and Paolozzi (a forerunner of British Pop Art) use colour in hard-edged relationships, the former with representational images, the latter with largely conceptual images, whereas Frink and Janssen deal expressionistically with figurative forms. While the period spanned is twenty years, from 1953 to 1973, the works are concentrated in the late sixties and early seventies — only the Vasarelys are earlier (1953). Thus the exhibition presents a selection of prints exemplifying some of the strong international modes of this period.

A brochure accompanies the exhibition and includes

an essay by Mrs. Burston, touching on their collecting and consequent association with the artists.

The exhibition is transported by truck and installed under the supervision of Art Gallery of Ontario staff. Organized for provincial circulation by the Art Gallery of Ontario.

Curated by Marie Fleming, Associate Curator, Contemporary Art.

Space: Approximately 50 prints; 61 running metres (200 r.ft.)

Weight: not available

Fee: \$700

Date available for circulation: January 1985

Security: Electronic alarm system. In view of an attendant. Small works must be screwed to the wall.

Lighting: Incandescent only; maximum 50 lux

Temperature and humidity: Maximum fluctuation of $\pm 10\%$ from a norm of 50% humidity and between 20° - 22°C (68° - 72°F)

La Caricature (Journal) N° 130

Pt 270



M. POT DE NAZ.

Lith. de Daumier, rue Lavoisier N° 9

En vente chez les Libraires parisiens

Honoré Daumier, *Mr. Pot de Naz*, 1833; lithograph, 35.4 x 26.6 cm (paper). Collection Art Gallery of Ontario, gift of the Trier-Fodor Foundation, 1981.



Honoré Daumier, *Cortège*, 1833; lithograph, 36.3 x 55.4 cm (paper). Collection Art Gallery of Ontario, gift of the Trier-Fodor Foundation, 1978.

This selection of approximately thirty-five lithographs focusses on Daumier's contribution to the important, if relatively short-lived, French journal of political satire *La Caricature*. While *La Caricature* was suppressed in 1835 after being published for only five years, Charles Philipon, its founder and editor, managed to publish many of the finest creations of French nineteenth-century caricature, including Louis-Philippe as "the pear." Daumier's participation in this satirical characterization of the French monarch as well as his "portraits" of individual politicians are among his strongest work. Both of these aspects of his *La Caricature* lithography are represented in the exhibition. A small sampling of the work of other contributors to the journal are included. The majority of works in the exhibition are drawn from the collection of the Art Gallery of Ontario.

Thirty-five illustrated catalogues are included in the exhibition fee.

The exhibition will be delivered by truck and installed under the supervision of Art Gallery of Ontario staff. Organized for provincial circulation by the Art Gallery of Ontario.

Curated by Karen Finlay, Assistant Curator, Exhibitions.

Space: Approximately 35 framed works, information and lead panels; 30.5 – 38.0 running metres (100 – 125 r. ft.)

Weight: 4 crates; 522.5 kg (1,400 lb.)

Fee: \$650

Date available for circulation: February 1984

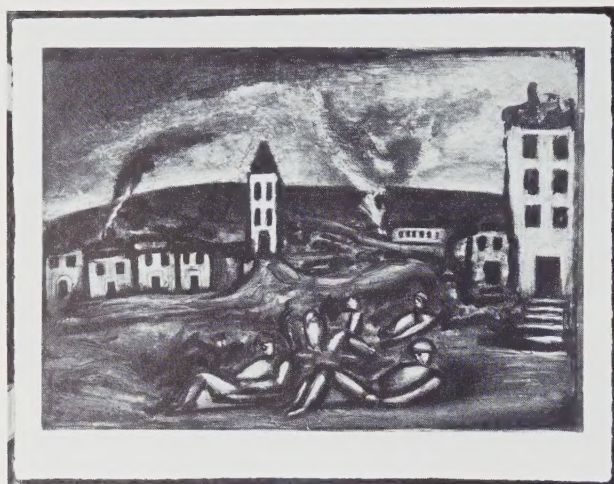
Security: In view of an attendant. Electronic alarm system. Small works must be screwed to the wall.

Lighting: Incandescent only; maximum 50 lux

Temperature and humidity: Maximum fluctuation of $\pm 10\%$ from a norm of 50% humidity and between 20° – 22°C (68° – 72°F)



Georges Rouault, *Miserere mei, Deus, secundum magnam misericordiam tuam*, 1922, 56.7 x 42 cm. (imp.), etching, aquatint, drypoint and roulette over photogravure. Collection Art Gallery of Ontario, Purchase 1957



Georges Rouault, *Mon Doux Pays, où êtes-vous?*, 1927, 51.5 x 36.4 cm (imp.), etching, aquatint, drypoint and roulette over photogravure, Collection Art Gallery of Ontario, Purchase 1957

As a young man Georges Rouault (1871-1958) was apprenticed to a glass painter and assisted in the restoration of mediaeval stained glass. Influenced by this experience, he developed a very personal style which was related to that of his contemporary Henri Matisse, but which was characterized by bold, dark outlines and sombre tonal values. His favoured subjects were clowns, prostitutes, outcasts, and judges.

The *Miserere* portfolio is one of the outstanding achievements of Rouault's career. In 1922 he was commissioned by Ambroise Vollard to make a series of intaglio prints on the themes of "miserere" and "guerre." He completed fifty-eight plates over the next five years which were printed in a small proof edition in 1927. In 1948 Rouault arranged to have the series published in an edition of 450. The Art Gallery of Ontario's *Miserere* portfolio is number 420 in this edition.

The themes of the *Miserere* revolve around the pathos and suffering engendered by war and human evil. To create the rich, mysterious blacks and luminous whites of the images, Rouault applied a wide range of intaglio techniques to copper plates which had first been prepared with photogravure foundations.

Thirty-five catalogues are included in the exhibition fee. The exhibition is transported by truck and installed with the assistance of Art Gallery of Ontario staff.

Curated by Brenda Rix, Assistant Curator, Prints and Drawings. Organized for **provincial circulation** by the Art Gallery of Ontario.

Space: 58 framed prints, 1 lead panel; 53-61 running metres (175-200 r.ft.)

Weight: not available

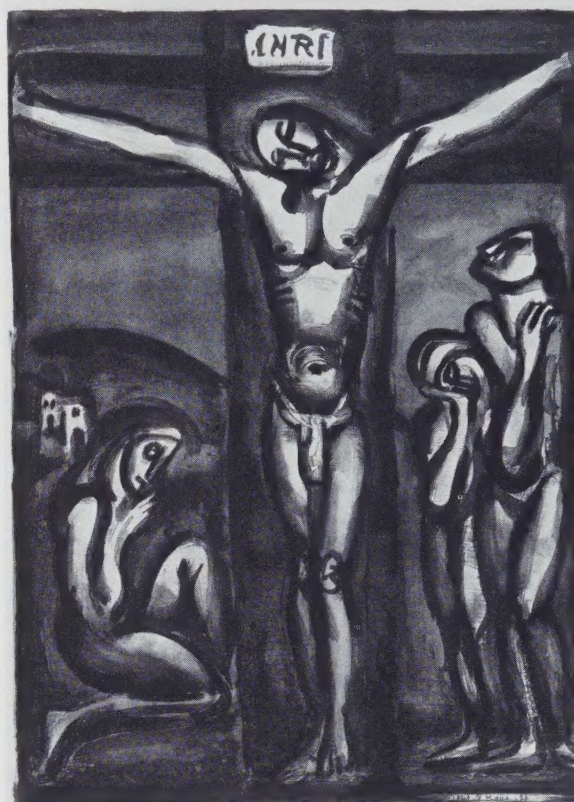
Fee: \$500

Date available for circulation: January 1986

Security: Electronic alarm system. In view of an attendant. Small works must be screwed to the wall.

Lighting: Incandescent only; maximum 50 lux

Temperature and humidity: Maximum fluctuation of $\pm 10\%$ from a norm of 50% humidity and between 20° – 22°C (68° – 72°C)



Georges Rouault, *Aimez-vous les uns les autres*, 1926, 48.2 x 41.1 cm (imp.), etching, aquatint, drypoint and roulette over photogravure, Collection Art Gallery of Ontario, Purchase 1957



Georges Rouault, *Nous Croyant rois*, 1926, 56.9 x 43.5 cm. (imp.), etching, aquatint, drypoint and roulette over photogravure, Collection Art Gallery of Ontario, Purchase 1957



James McNeill Whistler, *Nocturne: Palaces*, 1879, 29.5 x 20.0 cm, etching and drypoint on laid paper, pearly impression, Gift of Arthur and Esther Gelber, 1982



James McNeill Whistler, *Draped Figure Reclining*, c. 1893, 20.8 x 31.8 cm, 6-colour lithograph, Gift of Arthur and Esther Gelber, 1980

Born in America, raised in Russia, educated in Paris, and resident in London, Whistler was one of the first truly international artists. Belonging to no single school or country of origin, he remained staunchly independent, never allying himself to any one group or movement after an initial flirtation with Courbet and Realism. He created a highly novel style which was based on his early study of Rembrandt and seventeenth-century Dutch art, and modified after his conversion to Art for Art's sake when he looked to Greek sculpture and Japanese woodcuts as the twin poles of his aesthetic.

Although Whistler's contribution to the history of nineteenth-century painting cannot be doubted, his contribution to etching and lithography is of the highest importance in the history of the printmaking media. Just as Whistler looked to Rembrandt as his "master," since Rembrandt had dominated the history of etching up until Whistler's day, so too did Whistler's followers have to contend with both Rembrandt and Whistler. Whistler changed the possibilities of etching and lithography, especially in the way in which he handled space. He had many imitators, but few could capture the essential crispness, sparkle, delicacy, and wit of his line or the subtlety of his inking. He espoused the view that "less is more," and that suggestion and understatement were in the end more powerful than slavish delineation.

A catalogue accompanies the exhibition. The exhibition is transported by truck and/or air and installed under the supervision of Art Gallery of Ontario staff.

Curated by Dr. Katharine Lochnan, Curator of Prints and Drawings. Organized for **provincial circulation** by the Art Gallery of Ontario.



James McNeill Whistler, *Nocturne: The River at Battersea*, 33.4 x 41.8 cm, lithotint, Gift of Mr. Arthur Gelber, 1984

Space: Approximately 50 prints, 35 by Whistler, 15 by his followers, 1 lead panel; approximately 46-53 running metres (150-175 r.ft.)

Weight: not available

Fee: \$650

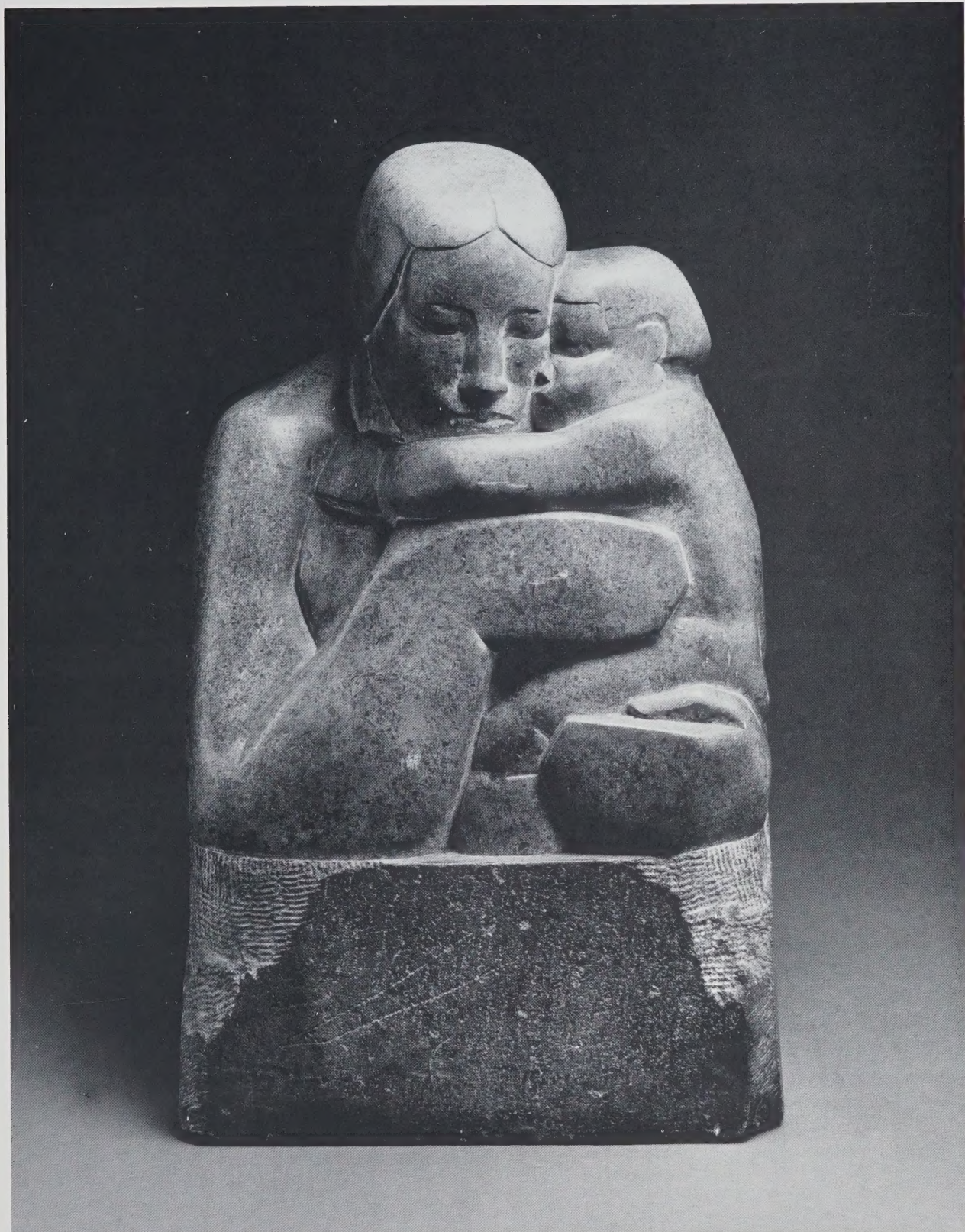
Date available for circulation: September 1986

Security: Electronic alarm system. In view of an attendant. Small works must be screwed to the wall.

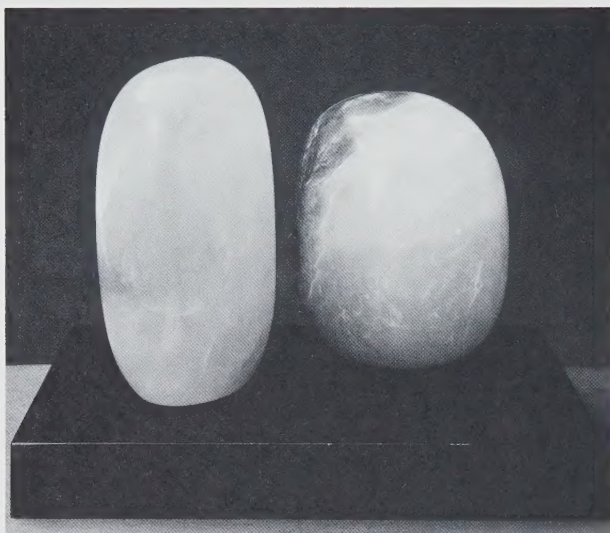
Lighting: Incandescent only; maximum 50 lux

Temperature and humidity: Maximum fluctuation of $\pm 10\%$ from a norm of 50% humidity and between 20° – 22°C (68° – 72°C)

Sculpture



Barbara Hepworth (British, 1903–1975), *Mother and Child*, 1927; hopton wood stone, 45.0 cm x 28.0 x 20.5 cm. Art Gallery of Ontario. Purchased with assistance from the Volunteer Committee Fund, 1983.



Barbara Hepworth (British, 1903–1975), *Two Rotating Forms I*, 1966; alabaster, one piece – H. 18.7 cm, one piece: H. 16.2 cm, base: 30.5 x 25.4 x 3.8 cm. Art Gallery of Ontario. Purchase, 1976.

Barbara Hepworth and her friend and colleague Henry Moore were responsible for the rebirth of English sculpture during the 1920s and 1930s. Hepworth was born in Yorkshire in 1903. In 1920 she won a scholarship to the Leeds School of Art, where she first met Moore, who was also a student of sculpture. Hepworth won a scholarship that enabled her to study at the Royal College of Art in London. Her earlier figurative work of the 1920s is represented in this exhibition by the stone *Mother and Child*, closely related to Moore's carvings. Early in their careers both sculptors believed in the doctrine of "direct carving," in working in stone or wood, rather than modelling a work in clay or plaster to be cast subsequently in bronze.

In 1931 Hepworth met the painter Ben Nicholson, whom she subsequently married. In 1932 they visited France, where they met Picasso, Braque and Brancusi. In the 1930s, under the influence of Nicholson and Brancusi, Hepworth abandoned her figurative style of the 1920s and began creating purely abstract simplified forms of great clarity and beauty. Whereas Moore never abandoned his sculptural references to human or animal forms, Hepworth's sculpture and works on paper are akin to the abstraction found in the work of Nicholson and that of Mondrian and Gabo, whom she met in Paris in the mid-1930s.

In 1934 she gave birth to triplets, Simon, Rachel and Sarah Hepworth-Nicholson. In late August 1939, a week before the outbreak of war, Hepworth and Nicholson and their three children moved to St. Ives, Cornwall. She remained in St. Ives for the rest of her life. The rugged landscape and coastline of Cornwall became a major influence on her work, as is manifest in *Sea Form (Porthmoor)* of 1958.

Hepworth visited Greece in 1954 and subsequently executed a number of bronzes and carvings inspired by the Greek islands, such as the 1960 alabaster *Curved Form: Patmos*. In 1963 she was commissioned to make a 21-foot bronze entitled *Single Form*, a memorial to Dag Hammarskjöld. The following year Hepworth visited New York for the unveiling of this work at the United Na-

tions Secretariat. A major retrospective of her work was shown at The Tate Gallery, London in 1968. Hepworth died in a fire in her studio in 1975.

Most of the Art Gallery of Ontario's collection of 20 works by Hepworth are shown in this exhibition. They include carvings and bronzes, lithographs and a fine figurative work, *Standing Figure and Head, Caryatid*, of 1951, oil and pencil on masonite. Additional works are borrowed from private collectors and other institutions. The exhibition presents a small but representative selection of one of the masters of 20th-century sculpture, a woman whose work radiates a vision of purity and perfection.

Thirty-five catalogues are included in the exhibition fee. The exhibition is transported by truck and installed under the supervision of Art Gallery of Ontario staff.

Curated by Alan G. Wilkinson, curator, 20th-century art. Organized for **provincial circulation** by the Art Gallery of Ontario.

Space: Approximately 20 sculptures and works on paper; approximately 49 r. metres (160 r. ft.)

Fee: \$1,100 (includes 35 catalogues)

Dates available for circulation: December 1991–August 1992

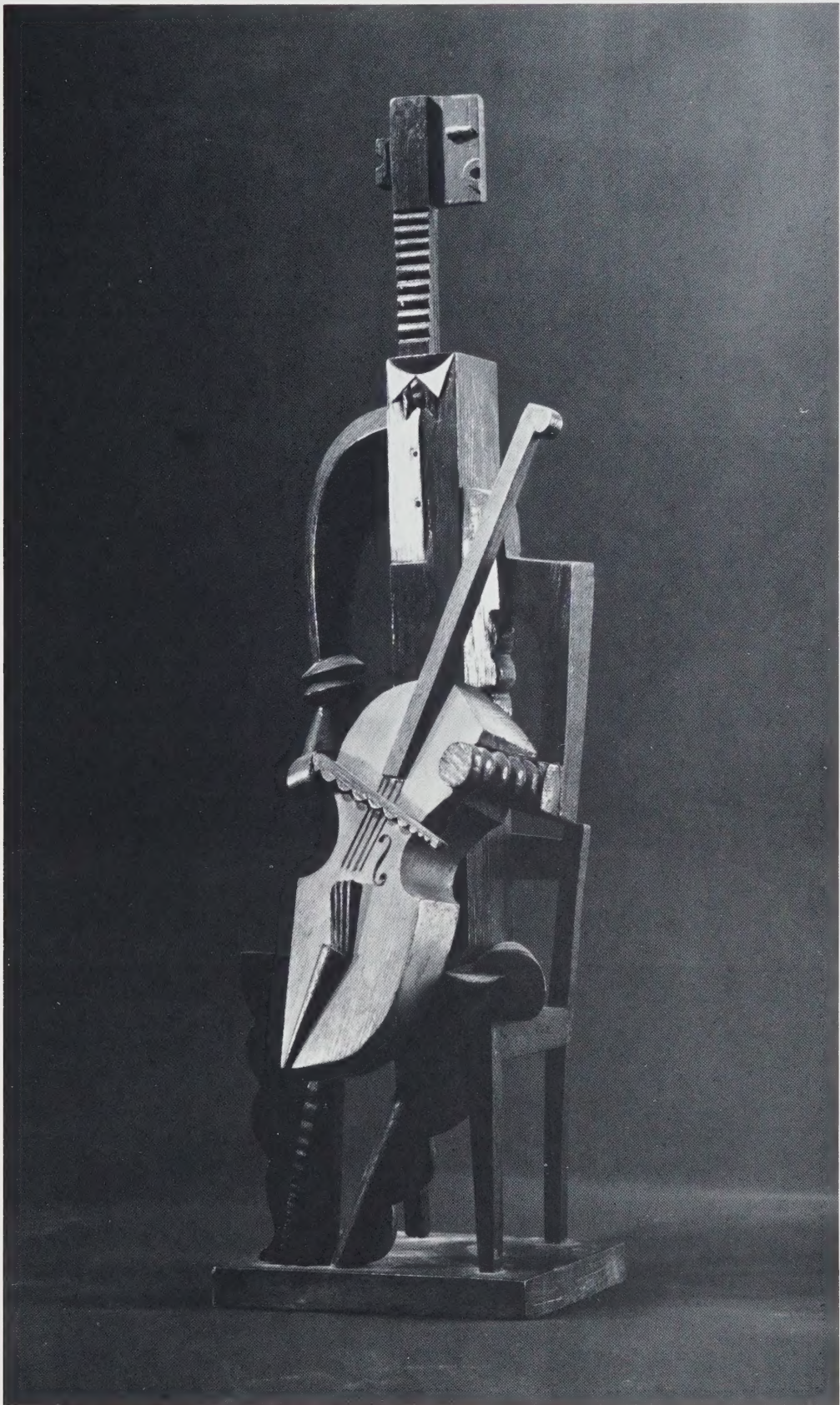
Security: Full gallery electronic alarm system; periodic patrols by a responsible staff member; safety tabs affixed to small works must be screwed to the wall; additional security measures as recommended by the AGO.

Lighting: Incandescent only; maximum of 200-300 lux for sculpture, 50 lux for works on paper.

Temperature and Humidity: Maximum daily fluctuations of $\pm 3\%$ from a norm of 50% humidity and 20–22°C (68–72°F).



Barbara Hepworth (British, 1903–1975), *Standing Figures and Head, Caryatid*, 1951; oil and pencil on masonite, 68.6 x 22.9 cm. Art Gallery of Ontario. Gift by Subscription, 1956.



Jacques Lipchitz (Lithuanian, 1891–1973), *Detachable Figure: Seated Musician*, 1915; painted wood, H. 50.2 cm. Yulla Lipchitz, New York.

The Art Gallery of Ontario is organizing the most comprehensive exhibition of the work of Jacques Lipchitz since the 1972 retrospective at the Metropolitan Museum of Art, New York. The exhibition includes 134 bronzes and carvings and 31 drawings.

Lipchitz was born in Lithuania in 1891, the son of a building contractor and member of a wealthy Jewish banking family. In 1909 he settled in Paris, and within the next three or four years he became friends with many of the most important avant-garde painters and sculptors of the day: Picasso, Modigliani, Brancusi, Rivera and Gris. Lipchitz's reputation as one of the masters of 20th-century sculpture is secure. The originality and historical importance of his contribution to the evolution of early Cubist sculpture have never been in doubt or seriously challenged. In 1916 Lipchitz began exhibiting his great Cubist carvings and bronzes at the galerie de l'Effort Moderne in Paris, where Picasso, Braque, Léger and Gris also exhibited their work. The exhibition includes a carefully selected group of Lipchitz's finest Cubist sculptures, made between 1915 and 1925, such as the Art Gallery of Ontario's 1917 bronze *Bather III*. The Cubist sculptures were followed by the innovative "transparent" of 1925–26, open, spatial assemblages of flat and linear forms that anticipate the welded metal sculpture of Picasso and González, made in the late 1920s.

During the late 1920s and the 1930s Lipchitz focused his attention on what he called "subject" sculptures, which reflect the joys and sorrows of his personal life and his interest in biblical and mythological subjects and contemporary political events. Several powerful and deeply felt works of the 1930s reflect his hatred of Hitler's Nazi Germany and his awareness of the growing threat of anti-Semitism. He transformed the biblical story of David and Goliath into a sculpture of political protest. David is strangling Goliath, who has a swastika incised on his chest.

In 1941 Lipchitz and his wife fled Europe and settled in New York City. In *Mother and Child*, 1941–45, Lipchitz's horror of war is expressed in the anguished despair of the mother, whose stumplike arms and truncated torso create a poignant image of mutilation. A number of works of the late 1940s reflect his joy at the birth of his daughter, his first child, who was born in 1948. In that same year he created *Miracle II* to celebrate the creation of the state of Israel.

In 1953, after a fire destroyed his Manhattan studio, Lipchitz moved to Hastings-on-Hudson. The following year he had a retrospective exhibition at the Museum of Modern Art, New York. In 1958 he worked with the architect Philip Johnson on the gateway to the Roofless Church in New Harmony, Indiana.

In the 1960s Lipchitz was awarded a number of major public commissions, such as *The Spirit of Enterprise*, *Peace on Earth* and *Government of the People*. He continued to work on small private works, experimenting with found objects that he incorporated directly into his sculpture. As always, Lipchitz was responsive to the world around him. Following the terrible flood in

Florence in 1967, he made the powerful little bronze *L'Arno Furioso*, in which the raging waters have been transformed into an animal foaming at the mouth like a dog with rabies.

At the end of his life, Lipchitz was working on his last major sculpture entitled *Our Tree of Life*, commissioned by the Hadassah University Hospital in Jerusalem. The work was intended to be sited on Mount Scopus, overlooking the Judean hills, with the Dead Sea in the distance. He described the work as being "like an Indian totem having to do with the whole development of Judaism." Two of the studies for *Our Tree of Life* are included in the exhibition. Lipchitz died on May 27, 1973, on the island of Capri. He was buried in Jerusalem.

This exhibition does not focus only on Lipchitz's well-known Cubist work of 1915–25, but also reassesses his lesser-known and little-appreciated later work.

The exhibition is transported by truck and installed under the supervision of Art Gallery of Ontario staff.

Curated by Alan G. Wilkinson, curator, 20th-century art. Organized for **international circulation** by the Art Gallery of Ontario.

Space: Approximately 165 sculptures and drawings; approximately 743 sq. metres (8,000 sq. ft.)

Fee: \$35,000 plus a share of the shipping costs, customs and brokerage costs where applicable.

Dates available for circulation: Exhibition fully booked at time of publication.

Security: Full gallery electronic alarm system; in view of an attendant during open hours; safety tabs affixed to small works must be screwed to the wall; additional security measures as recommended by the AGO.

Lighting: Incandescent only; maximum of 300 lux for bronze, 50 lux for works on paper.

Temperature and Humidity: Maximum fluctuations of $\pm 3\%$ from a norm of 50% humidity and 20–22°C (68–72°F)

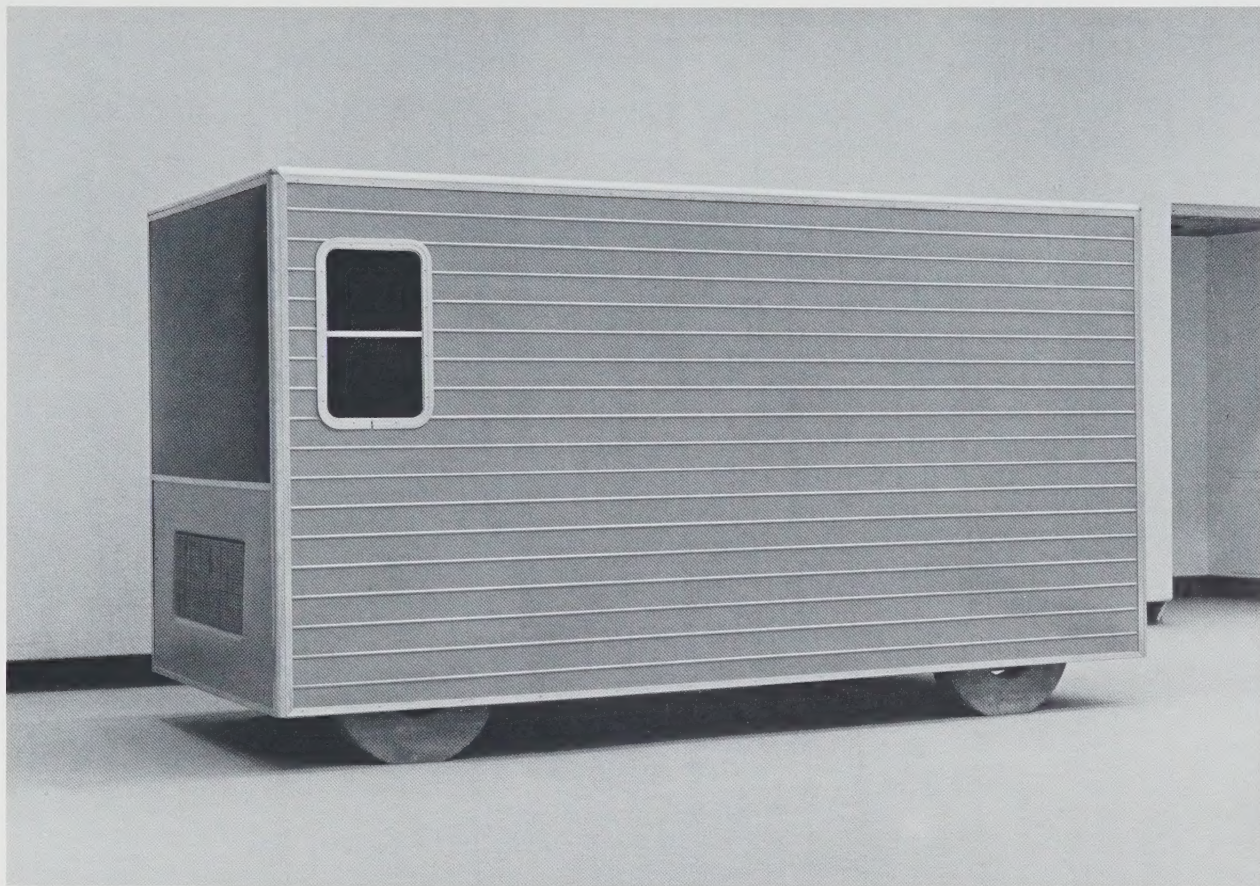
Itinerary at time of printing:

Art Gallery of Ontario
Toronto, Ontario
December 15–March 11, 1990

Winnipeg Art Gallery
Winnipeg, Manitoba
May 13–August 12, 1990

The Nelson-Atkins Museum of Art
Kansas City, Missouri
October 7–November 25, 1990

The Jewish Museum (at the New York Historical Society)
New York, N.Y.
January 16–April 15, 1991



Robin Collyer (Canadian, b. 1949), *The Zulu (European Version)*, 1985; vacu-form plastic, steel, aluminum, cement, tinted Plexiglas and wood, 205.0 x 321.8 x 170.5 cm. Art Gallery of Ontario. Purchase, 1985.

Since the early 1970s, Robin Collyer's sculpture has maintained a certain form of construction and juxtaposition of materials while adapting itself in a critical manner to a changing cultural logic. The latter has articulated the relation between object and system, and Collyer has pursued the logic of this interaction through works where objects, images and language intersect in different combinations.

The sculptures, in general, are configurations of unaltered industrial materials, existing standards that are combined and constructed to make certain referential associations. Although elegantly constructed, they often have a put-together character that reminds us, beyond any immediate association of their appearance, of a *type* of handyman adaptation that we find in oddly transformed vehicles or strangely fitted storage sheds. The works' similitude is constructed, however, and in that construction something else takes place.

Collyer's sculptures register a cultural transformation from the order of material production to that of sign systems, from an economy of production to one of consumption. Because the sculptures do not merely replicate man-made structures in the world, but are themselves capable of a signifying function, the reference they now make is to a landscape and environment that have been transposed into a sign system.

A catalogue accompanies this exhibition. The exhibition is transported by truck and installed under the supervision of Art Gallery of Ontario staff.

Curated by Philip Monk, curator, contemporary Canadian art. Organized for **national/international circulation** by the Art Gallery of Ontario.

Space: Approximately 5–7 new sculptures and small photographs; approximately 465 sq. metres (5000 sq. ft.)

Fee: \$15,000 plus a share of the shipping costs, customs and brokerage costs where applicable (includes 5 catalogues)

Dates available for circulation:

February 1992–August 1993

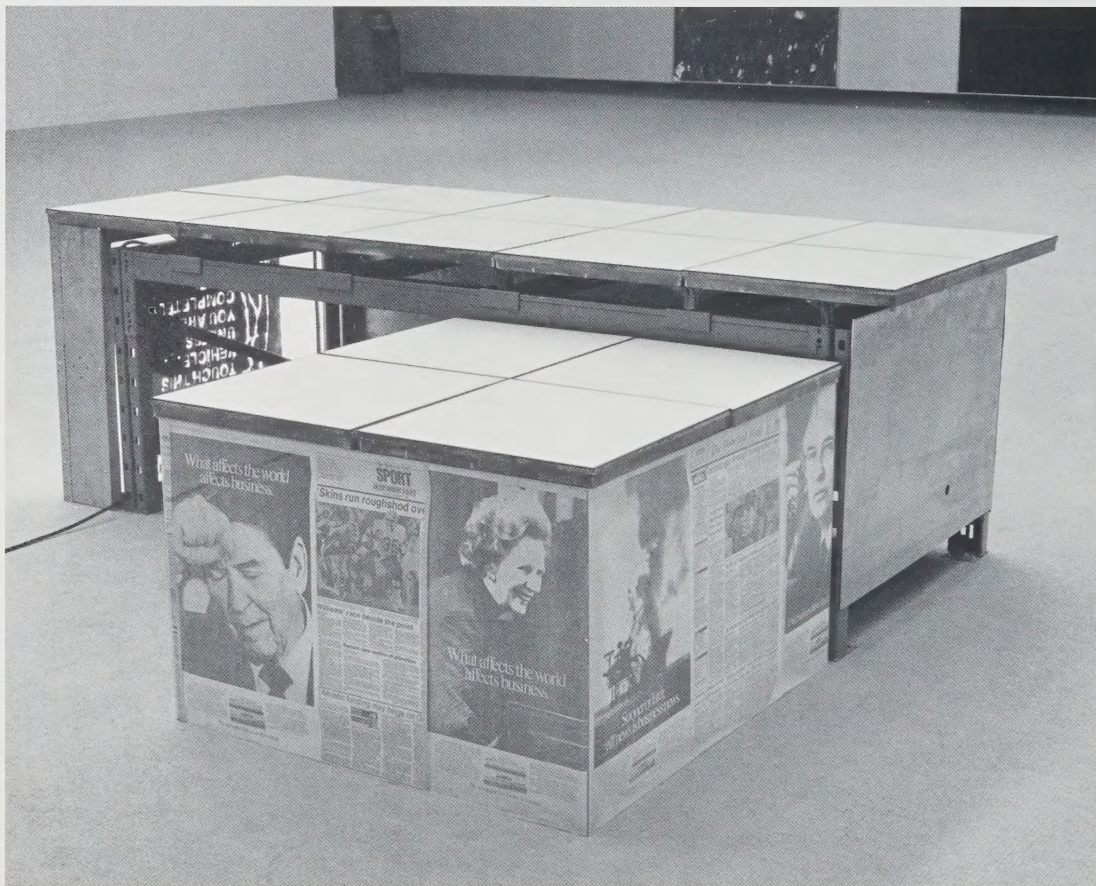
(AGO Dates: unconfirmed due to Stage III construction)

Security: Full gallery electronic alarm system; periodic patrols by a responsible staff member; safety tabs affixed to small works must be screwed to the wall.

Lighting: Incandescent only; maximum of 150 lux.

Temperature and Humidity: Maximum daily fluctuations of $\pm 3\%$ from a norm of 50% humidity and 20–22°C (68–72°F).

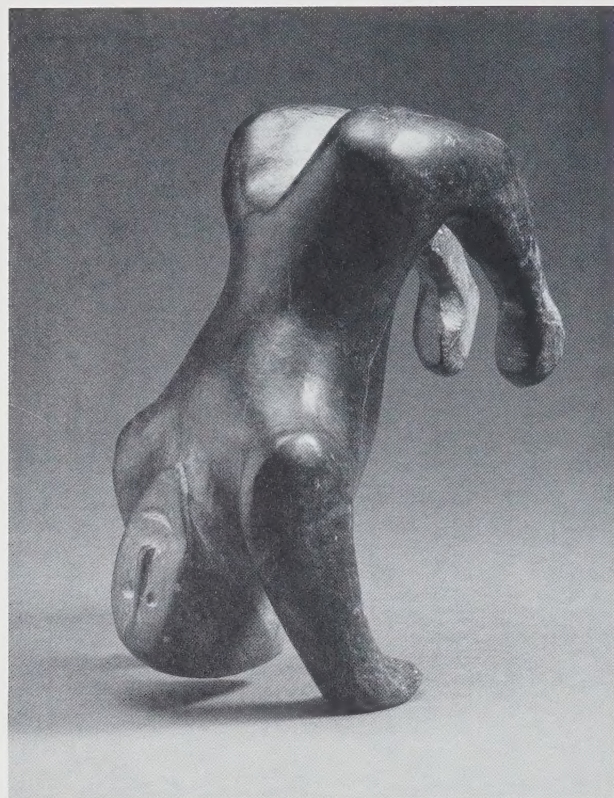
Special Requirements: Due to the complexity of the installations, the artist will be present at all venues to install the works.



Robin Collyer (Canadian, b. 1949), *What Affects*, 1988; multimedia installation, 77.6 x 232.2 x 185.4 cm. Art Gallery of Ontario. Purchase with the assistance of The Canada Council Art Bank, 1988.



Nicholas Ikkuti (Canadian: Inuit, Rankin Inlet, b. 1920), *Shaman with Fox Helping Spirit*, c. 1968; grey stone, 12.1 x 10.1 x 5.0 cm. Collection Art Gallery of Ontario; the Williamson Collection of Inuit Sculpture.



John Kavik (Canadian: Inuit, Rankin Inlet, b. 1897), *Somersaulting Man: As I Think of Myself*, 1964; black stone, 16.5 x 10.5 x 8.4 cm. Collection Art Gallery of Ontario; the Williamson Collection of Inuit Sculpture.

Over the past several years there have been many notable exhibitions of Inuit sculpture derived from the collections of individuals who have spent years gathering works by artists from across the Canadian Arctic. Exhibitions of the Zazelenchuk, Klammer, Robertson and Swinton Collections have afforded opportunities to see the wide range of subject matter, techniques and interpretation found in Inuit art. They also indicate the taste and concerns of the collectors who, in their own ways and for different reasons, acquired the pieces. Robert Williamson's passion for the sculpture is linked with his passion for the people who made them, making it quite impossible to divorce the collector from the collection.

The time of Williamson's arrival in the North in 1952 coincided with the beginning of a period of great change for the Inuit. A trained anthropologist, Williamson was aware of how much of the traditional culture remained and that this contemporary art form provided a meaningful communication. Contemporary art making may represent a movement away from oral tradition, but not from traditional cultural values.

Williamson's travels throughout the North allowed him to acquire representative pieces from artists in many communities. In this respect, the Williamson Collection is not unlike other notable collections, which are characterized by a comprehensive selection of work. Williamson's assemblage includes the magnificent *Blind Boy and the Loon* by Isa Koperqualook. This depiction of a well-known legend is a superb example of the highly detailed, naturalistic carving for which Povungnituk is known. The soft stone of northern Quebec also al-

lowed for the incised detail of Levi Alasua Pirti's *Mythological Figure*. Another work that has as its subject an image from the Inuit's traditional belief system is *Nulajuk Figure*, by Josaphee Agnako of Pangnirtung. Two major works by Stephen Akka, *Spirit Figure* and *Spirit Figure with Owl and Fish*, and Tommy Ashevak's *Shamanistic Transformation* exemplify the fantastical style employed by most of Spence Bay's well-known artists. Eli Igjookhuak's *One Legged Demon* maximizes the potential of whalebone, for which this community is noted.

Although Williamson purchased almost all his works directly from the artists, it was in the Keewatin that the interchange between artist and collector was most active. It was in this region, and in Rankin Inlet in particular, that the artists regularly sought out Williamson as one of the most appreciative, if discriminating, of audiences. This special relationship is most evident in the cases of John Tiktak and John Kavik whose work, not coincidentally, forms an important nucleus within the Collection. The full range of Kavik's oeuvre can be found in the Williamson Collection, which contains some of Kavik's earliest, and possibly finest, works. *Somersaulting Man*, *As I Think of Myself* is an exceptional rendering of curvilinear volumes of great formal simplicity, yet is descriptive of great animation.

The depth of Williamson's insights was enhanced not only by living among the Inuit, but also by his fluency in their language. Many titles in this exhibition were given directly to the collector by the artist, who often revealed specific information about the artist and his or her art. The upraised arm seen in Tikeyak's *Man Greeting* takes on additional meaning when one learns that the deaf Tikeyak raised his arm to indicate openness toward others. The impact of the standing figure with arms outstretched by Tiktak is enhanced when it is correctly titled *Blind Man*.

The Williamson Collection is distinguished by small, exquisite works such as Ikkuti's *Shaman with Fox Helping Spirit*, Angutituak's *Man with Helping Spirit* and Kabluitok's *Worm Emerging from Boot*, which are at once descriptive and expressive. Imbued with great presence, these clear, direct statements provide deep insight into the Inuit experience.

Thirty-five catalogues are included in the exhibition fee. The exhibition is transported by truck and installed under the supervision of Art Gallery of Ontario staff.

Curated by Norman Zepp, curator of Inuit art. Organized for **provincial circulation** by the Art Gallery of Ontario.

Space: Approximately 60 pieces of sculpture in stone, bone, antler and ivory, plus pedestals; approximately 177 sq. metres (1,900 sq. ft.)

Fee: \$1,350 (includes 35 catalogues)

Dates available for circulation: October 1992–September 1993 (AGO Dates: June 2–July 15, 1990)

Security: Full gallery electronic alarm system; periodic patrols by a responsible staff member; additional security measures as recommended by the AGO.

Lighting: Incandescent only; maximum of 300 lux for stone, 150 lux for ivory, bone, antler.

Temperature and Humidity: Maximum fluctuations of $\pm 3\%$ from a norm of 50% humidity and 20–22°C (68–72°F)



Roger Fry (British, 1866-1934), *Group: Mother and Children*, 1913; wood, 28.4 x 23.6 x 10.2 cm. Collection Art Gallery of Ontario. Purchase, 1987.

Painter, aesthete, critic, curator, and editor, Roger Fry was instrumental in the dissemination of Post-Impressionism in England. Indeed he coined the term. The British public had had little exposure to the work of artists of the generation that followed the French Impressionists. However, in 1910 at the Grafton Gallery, London, Fry organized the exhibition *Manet and the Post-Impressionists*, which brought paintings by Gauguin, Van Gogh, and Cézanne to the centre of London's art scene.

Group: Mother and Children, Fry's only known carving, was based on a photograph of Vanessa Bell (Virginia Woolf's sister) kneeling and hugging her two sons, Julian and Quentin, then aged five and three. As a means of expressing the unity of the family group, the sculpture retains the shape of the woodblock. Its broadly chiselled, deeply faceted surfaces reflect the influence of Cézanne, Cubism, and its English variation, Vorticism. In October 1913, the work was displayed on the mantlepiece of the sitting room designed and furnished by the Omega Workshop for the *Ideal Home Exhibition*.

As well as the sculpture, the exhibition includes two drawings by Bloomsbury painter Duncan Grant that were directly based on Fry's carving and were acquired with it by the Gallery.

Seventy-five brochures are included in the exhibition fee. The exhibition is transported by truck and installed under the supervision of Art Gallery of Ontario staff.

Curated by Karen Finlay, Assistant Curator, European Painting and Sculpture. Organized for **provincial circulation** by the Art Gallery of Ontario.

Space: 1 sculpture, 2 or more works on paper (not yet determined); approx. 2 lead panels and 3 information panels. 30.5 running metres (100 r.ft.)

Weight: not available

Fee: \$500 (includes 75 brochures)

Date available for circulation: May–September 1990 (three venues only)

Security: Electronic alarm system. In view of an attendant. Safety tabs affixed to small works must be screwed to the wall

Lighting: Incandescent only; maximum 150 lux for painted wood; 50 lux for works on paper

Temperature and humidity: maximum fluctuations of $\pm 3\%$ from a norm of 50% and between 20°–22°C (68°–72°F)

This is the sixth exhibition in the Art Gallery of Ontario COLLECTION IN FOCUS series.

TELEPHONE
793-0170

38.
Brunswick Square,
W.C.



Duncan Grant (British, 1885-1978), *Design for an Omega Christmas Card*, 1913; black ink over graphite on wove paper, 25.4 x 20.3 cm. Collection Art Gallery of Ontario. Purchase, 1987.



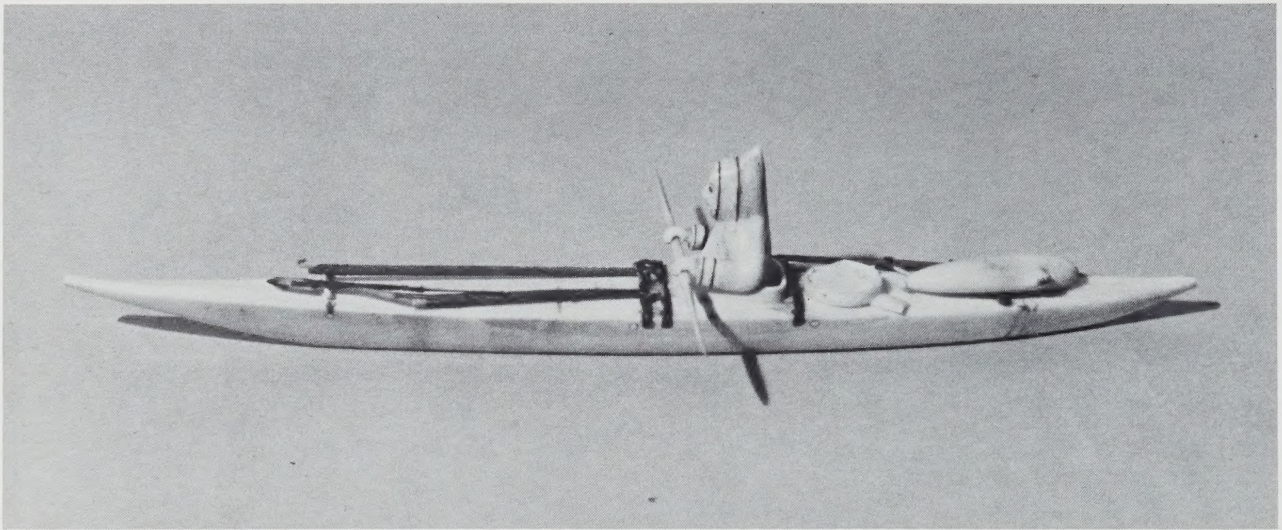
38.
Brunswick Square,
W.C.

Duncan Grant (British, 1885-1978), *Design for an Omega Christmas Card*, 1913; black ink on wove paper, 20.3 x 25.4 cm. Collection Art Gallery of Ontario. Purchase, 1987.



Artist unknown, *Musk-ox*, 1903-04, Cape Fullerton (west coast of Hudson Bay); grey stone and musk-ox horn, height 6.5 cm. National Museum of Man, National Museums of Canada, Ottawa.

Photo by Tom Prescott



Artist unknown, *Model Kayak*, 1924, Cape Dorset; ivory, wood, hide, metal, and sinew, length 22.9 cm. National Museum of Man, National Museums of Canada, Ottawa.

Photo by Jean Blodgett

The historic period of Canadian Inuit art dates from the late 1700s, when Inuit in the eastern Arctic began to have continuous contact with the outside world, to the beginning of the contemporary period in 1948, when Inuit art became readily available in southern Canada. The historic period in Inuit art has not been well documented or researched. This exhibition, for the first time, gathers examples of fine carving, drawing, and sewing done during this period.

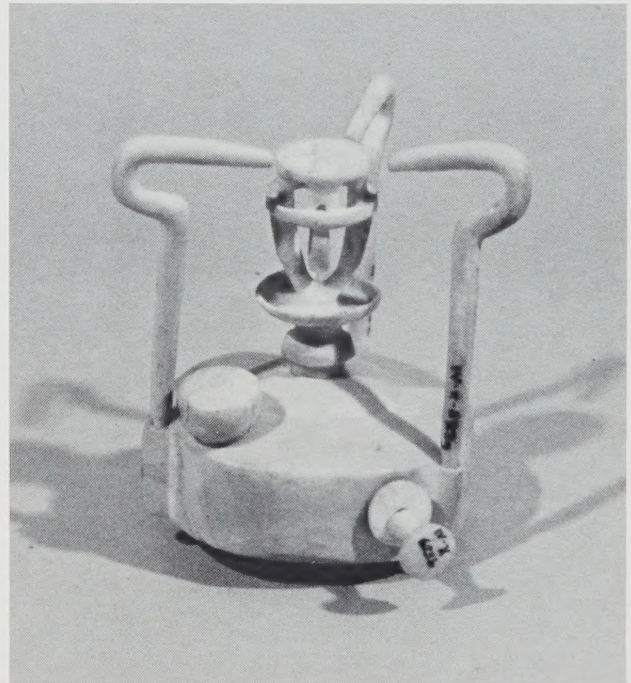
Collecting during the historic period was done primarily by ethnologists, whalers, explorers, missionaries, and RCMP personnel. These people, from various countries, took their artifacts and souvenirs home with them. As a result, historic period pieces are to be found in private and public collections in Canada, the United States, Britain, and Europe. Preparation for the exhibition involves locating, identifying, and borrowing works from these various collections in order to present a comprehensive selection of pieces documenting this little-known period.

Falling as it does between the prehistoric and contemporary periods, the historic era can be characterized as a time of cultural and artistic transition. Artworks included in the exhibition illustrate both the continuities and changes within the artistic tradition. There are examples of decorated objects made by the Inuit for their own use as well as carvings and drawings done for sale or trade to visitors, all of them demonstrating a continuing tradition of artistic sensibility and technical expertise.

The exhibition includes approximately eighty carvings, thirty drawings, and some sewn and woven objects. A fully illustrated catalogue with extensive text accompanies the exhibition. The research was made possible by a generous grant from the Museum Assistance Programmes of the National Museums of Canada. The exhibition is transported by truck and/or air and installed under the supervision of Art Gallery of Ontario staff.

Curated by Jean Blodgett, Adjunct Curator of Inuit Art. Organized for **national circulation** by the Art Gallery of Ontario.

Space: Approximately 130 pieces under display cases; approximately 76 running metres (250 r.ft.), 279 square metres (3,000 sq.ft.)



Artist unknown, *Model Primus Stove*, 1930s, eastern Canadian Arctic; ivory, height 8 cm. National Museum of Man, National Museums of Canada, Ottawa.

Photo by Jean Blodgett

Weight: not available

Fee: \$2,000 plus shipping

Date available for circulation: February 1987–October 1988 (AGO dates: October 31, 1987–January 10, 1988)

Security: Electronic alarm system. In view of an attendant

Lighting: Incandescent only; maximum 150 lux for ivory, 50 lux for painted ivory, 50 lux for textiles

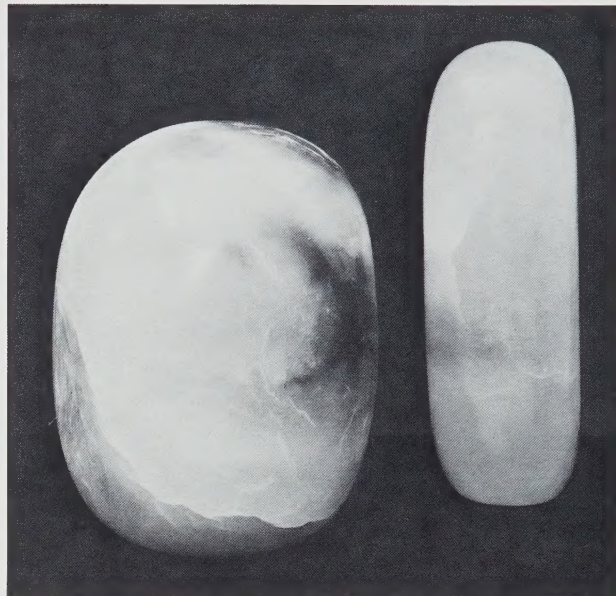
Temperature and humidity: Maximum fluctuation of $\pm 10\%$ from a norm of 50% and between 20° – 22°C (68° – 72°F)



Auguste Rodin (French, 1840-1917), *Petite baigneuse accroupie* (Small Crouching Bather), c.1888; bronze, 21.5 x 17.1 x 16.5 cm. Collection Art Gallery of Ontario. Gift of Sam and Ayala Zacks, 1970.



Edgar Degas (French, 1834-1917). *Grand Arabesque (Third Time)*; 1882-86, bronze. 43.2 x 54.6 x 24.2 cm. Collection Art Gallery of Ontario, Purchase, 1952.



Barbara Hepworth (British, 1903-1975). *Two Rotating Forms*, 1966; alabaster, 18.7 (height) x 16.2 cm. Collection Art Gallery of Ontario, Purchase, 1976.

The works in this exhibition are selections from the Art Gallery of Ontario's sculpture collection and include bronzes and carvings by many of the most important sculptors from Rodin to Moore. The 19th and early 20th century classical tradition is represented by sculptures by Rodin, Degas, Dalou, and Maillol. Twentieth-century sculptures in the exhibition include works by Matisse, Giacometti, Despiau, Manzu, Marini, Arp, Cesar, Richier, Fazzini, Greco, Kolbe, and Laurens. Modern British sculpture is particularly well represented in the collection. Carvings and bronzes by Epstein, Moore, Hepworth, Butler, Armitage, Chadwick, and Caro are among the highlights of the show. With few exceptions, the works reflect the European figurative tradition. This exhibition is intended not to explore a particular theme or thesis but rather to illustrate the diversity and richness of the Art Gallery of Ontario's modern sculpture collection.

Thirty-five exhibition catalogues are included in the exhibition fee. The exhibition is transported by truck and/or air and installed under the supervision of Art Gallery of Ontario staff.

Curated by Dr. Alan G. Wilkinson, Curator, Modern Sculpture. Organized for **provincial circulation** by the Art Gallery of Ontario.

Space: Approximately 20-25 pieces. All required display surfaces are included. Approximately 186 sq. metres (2,000 sq.ft.)

Weight: not available

Fee: \$950

Date available for circulation: April 1987–March 1988

Security: Electronic alarm system. In view of an attendant

Lighting: Not to exceed 300 lux for bronze. Incandescent only

Temperature and humidity: Less than 50% relative humidity and between 20° – 22°C (68° – 72°F)

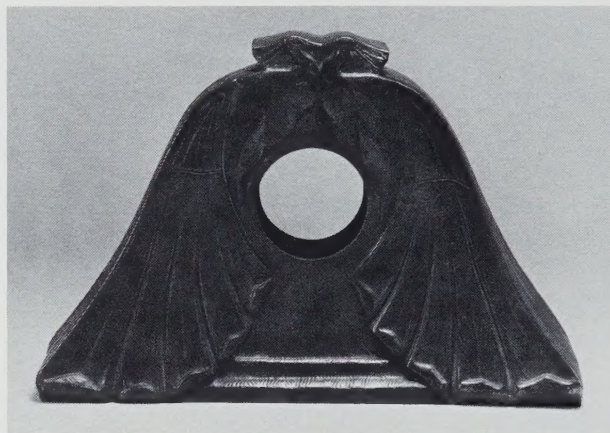


Florence Wyle (Canadian, 1881-1968), *Chicago*, c.1932; plaster with patina, 54.2 cm (height). Collection Art Gallery of Ontario. Gift of the Estates of Frances Loring and Florence Wyle, 1983.



Frances Loring (Canadian, 1887-1968), *Invocation*, c.1930; plaster with patina, 83.0 x 27.0 x 40.0 cm. Collection Art Gallery of Ontario. Gift of the Estates of Frances Loring and Florence Wyle, 1983.

Frances Loring (1887-1968) and Florence Wyle (1881-1968) were two sculptors who played an important role in the development of Canadian sculpture. Born and trained in the United States, they were working fully within the traditions of contemporary American sculpture when they left New York City to make Toronto their home around 1912. Apart from a few well-known figures like Walter Allward, Emanuel Hahn, and Alfred Howell, Canada had few sculptors of note, and lacked a strong tradition in this art form



Frances Loring (Canadian, 1887-1969), *Peacock Clock*, c.1915; bronze, 35.8 x 53.3 cm. Collection Art Gallery of Ontario. Gift of the Estates of Frances Loring and Florence Wyle, 1983.

(apart from the ecclesiastical wooden statuary of Quebec and the carvings of our native peoples). These women immediately became part of the Toronto art scene. They were the largest contributors to a special sculpture exhibition held at the Art Gallery of Toronto in 1915, and were active during the war in designing war memorials and executing a series of small bronze figures for the war records program. From 1920 until their deaths in 1968, they lived and worked together in a converted church in Toronto – sometimes on the brink of poverty, but always in the centre of activity, their studio being a sort of “salon” for the Toronto art community.

Until now, the work of Loring and Wyle, and Canadian sculpture in general, has not been seriously studied or interpreted either for itself or within the broader context of Canadian art. This exhibition presents such an examination, tracing their personal development as artists while at the same time putting the work into context by holding it up to contemporary examples in Canada, the United States, and Europe.

This show represents a small selection from the Loring and Wyle Retrospective at the Art Gallery of Ontario in the summer of 1987, including small plasters and bronzes, both in the round and in relief.

A brochure is included in the exhibition fee. The exhibition will be transported by truck and/or air and installed under the supervision of Art Gallery of Ontario staff.

Curated by Christine Boyanoski, Assistant Curator, Canadian Historical Art. Organized for **provincial circulation** by the Art Gallery of Ontario.

Space: Approximately 15-20 works, support material in the form of photo panels. Approximately 15 display cases. Approximately 325 sq. metres (3,500 sq.ft.)

Weight: Not available

Fee: \$950

Date available for circulation: November 1987–July 1988 (AGO dates: July 25–October 18, 1987)

Security: Electronic alarm system. In view of an attendant

Lighting: Not to exceed 300 lux

Temperature and humidity: Less than 50% relative humidity and between 20° – 22°C (68° – 72°F)



Augustin Anaittuq, *Dog and Spirit*, 1975, whalebone and ivory, 4.5 x 8.0 x 4.8 cm, Private Collection, Toronto



Augustin Anaittuq, *Animals and Inukshuk*, 1975, antler and ivory, 8.0 x 16.5 x 11.5 cm, Private Collection, Toronto

In the mid-1970s, Augustin Anaittuq of Pelly Bay carved a number of small ivory sculptures illustrating life in the Arctic. A selection of about thirty-five of these works is shown in this exhibition.

Working on a miniature scale, using ivory as well as some stone and bone, Anaittuq created narrative sculptural scenes made up of composite elements. The arrangement of humans and animals over the surface of the shaped base creates a feeling of landscape setting, while the interaction of these figures conveys a sense of drama and action. Men pursue their prey, women scrape and prepare hides, people strain to drag a harpooned whale from the water, different animals gather together, dogs frighten spirits, humans meet giants and other humans.

All of these scenes are portrayed with considerable detail, especially noteworthy considering the size of the carvings. The largest, *Animals and Inukshuk*, is only about eight centimetres high; the other pieces are generally much smaller. Even on this diminutive scale the figures are realistic, their activities easily recognizable, their features animated and clearly modelled, their tiny implements accurately fashioned.

The exhibition offers the opportunity to see at one time a number of works by an individual Inuit artist. Grouped together the sculptures give a good overview of Anaittuq's artistic accomplishments of this period, documenting his technical expertise, his investigation of a wide variety of subjects, and his ability to meaningfully portray life in the north.

Thirty-five catalogues accompany the exhibition. The ivories are being transported by hand; the display cases are being transported by CN/CP Express. Installation will be done under the supervision of Art Gallery of Ontario staff.

Curated by Jean Blodgett, Adjunct Curator. Organized for **provincial circulation** by the Art Gallery of Ontario.



Augustin Anaittuq, *Gathering Eggs*, 1975, ivory, 5.7 x 6.6 x 4.5 cm, Private Collection, Toronto

Space: 35 sculptures on approximately 15 pedestals; approximately 75.5 square metres (800 sq.ft.)

Weight: to be determined

Fee: \$650

Date available for circulation: September 1985

Security: Displayed on covered pedestals. Electronic alarm system. In view of an attendant.

Lighting: Not to be placed in proximity to heat generating light sources.

Temperature and humidity: Maximum fluctuation of $\pm 10\%$ from a norm of 50% humidity and between 20° – 22°C (68° – 72°C)



Henry Moore, *Working Model for Standing Figure: Knife Edge*, 1961, fibreglass, H. 162.4 cm, Collection Art Gallery of Ontario, Gift of Henry Moore, 1974



Henry Moore, *Group of Shelterers During an Air Raid*, 1941, pen and ink, wax crayon, chalk and watercolour, 38.0 x 55.5 cm, Collection Art Gallery of Ontario, Gift of the Contemporary Art Society, 1951

This exhibition presents a small but representative selection of bronzes, original plasters, drawings, and prints from the Moore Collection in the Art Gallery of Ontario. The earliest works are drawings dating from the 1920s and include studies of the female nude as well as ideas for sculpture. Later drawings include one of Moore's famous shelter drawings of Londoners sheltering during the Blitz in the London Underground (subway) stations. Whereas there are numerous drawings in the collection of the 1920s, '30s, and '40s, almost all the sculpture dates from the 1950s to the present day. Works in various media are included: fibreglass, bronze, and original plaster. During the last fifteen years Moore has devoted much time to printmaking and has produced more than 500 etchings and lithographs. A selection of Moore's prints is included in the exhibition. This exhibition aims to give some indication of the diversity and scope of the world's largest public collection of Moore's work.

A small catalogue illustrates a number of the works with accompanying notes. Twenty-five catalogues are included in the exhibition fee.

The exhibition is transported by truck and installed under the supervision of Art Gallery of Ontario staff. Organized for provincial circulation by the Art Gallery of Ontario.

Curated by Alan Wilkinson, Curator, Modern Sculpture.

Space: 40-50 works; 53 running metres (175 r.ft.)

Weight: not available

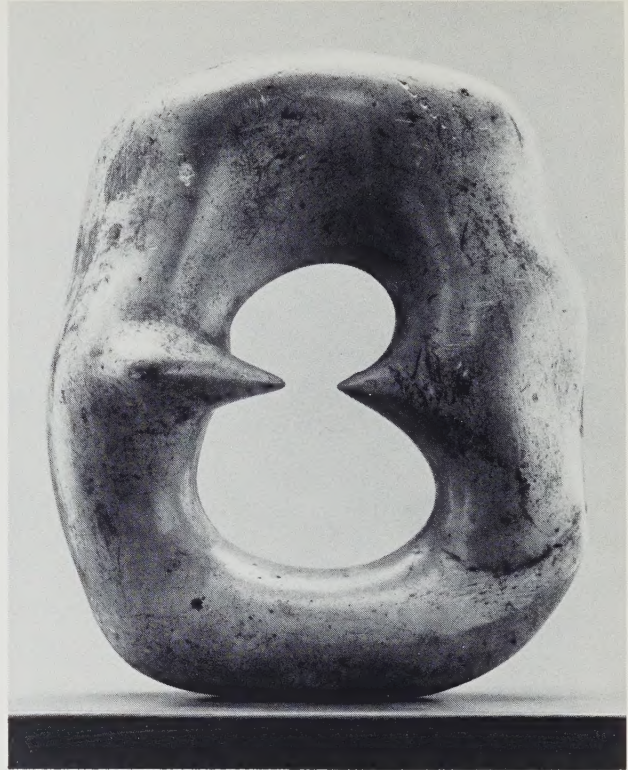
Fee: \$850

Date available for circulation: April 1985

Security: Electronic alarm system. In view of an attendant. Small works must be screwed to the wall.

Lighting: Incandescent only; maximum 50 lux

Temperature and humidity: Maximum fluctuation of $\pm 10\%$ from a norm of 50% humidity and between 20° – 22°C (68° – 72°F)



Henry Moore, *Maquette for Oval with Points*, 1968, plaster, H. 14.0 cm, Collection Art Gallery of Ontario, Gift of Henry Moore, 1974



Pablo Picasso, *Head of a Woman (Fernande)*, 1909, bronze, H.41.9 cm, Collection Art Gallery of Ontario, Purchase, 1949

During his extraordinarily prolific career, Picasso, best known as a painter, draughtsman and printmaker, made more than 650 sculptures. The early bronzes of 1905-6 reflect the subject matter of his Rose Period paintings and drawings. In the wood carvings of 1907 he turned for inspiration to African and Oceanic sculpture, which also informed his two-dimensional work.

Head of a Woman (Fernande), modelled in Paris in the autumn of 1909, is also closely related to Picasso's concerns as a painter. It was undoubtedly the sculptural character of his paintings and drawings of his mistress Fernande, made during a vacation in Spain that summer, which accounts for the apparent ease with which he was able to translate his revolutionary two-dimensional experiments into this convincing and beautifully resolved work — the first example of Cubist sculpture. The rugged surface modelling is so closely related to the paintings and drawings of Fernande, such as *Head* of 1909 (The Art Institute of Chicago), as to suggest that Picasso may in fact have based the sculpture on one of them. The artist himself was well aware of the intensely sculptural nature of his two-dimensional work of 1909. As he explained to a friend: "It would have sufficed to cut them up — the colours, after all, being no more than indications of differences in perspective, of planes inclined one way or the other — and then assemble them according to the indications given by the colour, in order to be confronted with a 'sculpture.'"

Head of a Woman (Fernande) is examined in the context of Picasso's analytic Cubist paintings and drawings. Comparisons with specific works illustrate how readily he was able, with extraordinary assurance, to move from one medium to another. Fernande Olivier had been Picasso's mistress and model since 1904. Photographic documentation of her role in Picasso's art during these years also is a feature of the exhibition.

Although *Head of a Woman (Fernande)* clearly illustrates the sculptural possibilities which analytic Cubism suggested, Picasso was more interested in continuing to explore in his paintings and drawings, an even more complex and abstract analysis of pictorial space. Nevertheless, the importance of this work cannot be overestimated. *Head of a Woman (Fernande)* was by 1914-15 to have a profound influence on the work of Laurens and Lipchitz and hence played a key role in the creation of a school of Cubist sculpture.

Fifty brochures are included in the exhibition fee. The exhibition is transported by air and/or truck and installed under the supervision of Art Gallery of Ontario staff.

Curated by Dr. Alan Wilkinson, Curator, Modern Sculpture. Organized for **provincial circulation** by the Art Gallery of Ontario.



Fernande Olivier, 1905

Space: 30.5 running metres (100 r.ft.). Exact contents not available at time of printing.

Weight: Approximately 3 crates

Fee: \$500 (including 50 brochures)

Date available for circulation: April, May, September, October 1986

Security: Electronic alarm system. In constant view of an attendant. The need for 24-hour surveillance will be determined on an individual basis.

Lighting: Not to exceed 300 lux for bronze. Incandescent only; maximum of 50 lux for works on paper

Temperature and humidity: Less than 50% relative humidity and between 20° – 22°C (68° – 72°F).

This is the third exhibition in the Art Gallery of Ontario's MASTERPIECE EXHIBITION SERIES.



Giovanni Battista Foggini, *The Rape of Orithyia by Boreas*, bronze, H. 54.5 cm, Purchased with assistance from the Volunteer Committee Fund, 1982



Massimiliano Soldani-Benzi, *Venus de Medici*, bronze, hollow cast, H. 31.4 cm. Promised Gift of Margaret and Ian Ross

In 1982 the Art Gallery of Ontario acquired through gift and purchase nineteen bronzes and two cast silver sculptures from the collection of Margaret and Ian Ross of Toronto. Of the few discriminating collectors who began to acquire Florentine Baroque bronzes during the revival of interest in this period during the past twenty years, the Rosses have brought together a collection of world significance.

The work of Florentine Baroque sculptors such as Massimiliano Soldani-Benzi (1656-1740) and Giovanni Foggini (1652-1725) was highly respected by their contemporaries in Florence and throughout Europe. Soldani-Benzi was patronized by Louis XIV, the Prince of Liechtenstein, and the Duke of Marlborough. Foggini's work was collected in England, Scotland, Germany, and France.

Two of the most important and dramatic works in the collection are Foggini's *The Rape of Proserpine by Pluto* and its pendant *The Rape of Orithyia by Boreas*. As Dr. Charles Avery was written: "The compositions of these two bronze groups are carefully calculated to form a balanced pair: in each case the male god is shown in the act of running, his weight balanced on one leg and set on a large base symbolizing the Element with which each is associated."

Undoubtedly the most remarkable and significant aspect of the Margaret and Ian Ross Collection is the group of ten bronzes by Soldani-Benzi based on sculpture by the most celebrated masters of antiquity and the Renaissance in the Uffizi Gallery, Florence. The subject matter of these intimate bronzes is familiar to anyone with a knowledge of Greek, Roman, and Renaissance sculpture: *Dancing Faun*, *Flora*, *Bacchus*, and the *Venus de Medici*. Whereas

most public collections of Florentine Baroque bronzes have at best two or three examples, the ten Soldani-Benzi statuettes in this collection are unique.

A collection, particularly one devoted to a specific period and style, is worth far more than the form of its parts. With the acquisition of the Margaret and Ian Ross Collection, the Art Gallery of Ontario acknowledged the taste and connoisseurship of the Rosses, who brought these remarkable sculptures to Toronto.

A fully illustrated catalogue of the Ross Collection has been written by Dr. Charles Avery, Director, European Sculpture and Works of Art Department, Christie's. The exhibition is transported by truck and/or air and installed under the supervision of Art Gallery of Ontario staff.

Curated by Dr. Alan G. Wilkinson, Curator of Modern Sculpture. Organized for **national circulation** by the Art Gallery of Ontario.

Space: 21 sculptures, 2 information panels, 1 lead panel; approximately 53 running metres (175 r.ft.)

Weight: not available

Fee: \$1,500 plus shipping

Date available for circulation: April 1986

Security: Electronic alarm system. In view of an attendant.

Lighting: Not to exceed 300 lux

Temperature and humidity: Less than 50% relative humidity and between 20° – 22°C (68° – 72°C)



Ercole Ferrata, *Pieta*, bronze, hollow cast; wooden cross with gilt bronze mounts, H. 36.0 cm (excluding cross); H. 99.3 cm (including cross). Purchased with assistance from the Volunteer Committee Fund, 1982

Resource Information

The Resource Information section is intended to provide quick reference material to provincial exhibiting centres. Additional information is available either from the individual agency or organization listed or from the Head, Extension Services. The various programs offered change periodically in response to needs.

I. GRANTING AGENCIES

The following is a listing of the major grant sources available to nonprofit organizations involved in the visual arts in Ontario. In all instances, very strong emphasis is placed on evidence of strong community-based support for the organization; these potential grants cannot be thought of as an alternative to community support.

THE CANADA COUNCIL

For information, contact:
Communications Section
99 Metcalfe Street
P.O. Box 1047
Ottawa, Ontario K1P 5V8
(613) 598-4390

Visual Arts Section, Arts Awards Service, Art Bank,
Media Arts Section, Explorations Program.

A - VISUAL ARTS SECTION

Exhibition Assistance Program

The Canada Council funding for visual arts exhibitions is primarily directed to those nonprofit incorporated Canadian galleries presenting the work of contemporary artists to the public. The grants are designed to contribute to the direct costs of curatorial research, presentation, circulation and publications. Deadlines for receipt of applications by the Canada Council are January 1, May 1 and September 1. Application forms are available from the Visual Arts Section.

Programming Assistance to Public Art Museums and Galleries

The Canada Council's programming assistance to the public art museums and galleries of Canada is intended to contribute to the development, advancement, and understanding of the Canadian contemporary visual arts through the ongoing curatorial activities of these organizations.

To be eligible for funding, museums must have a professional staff engaged in the ongoing activities of collecting, interpreting, programming, and publishing the work of Canadian contemporary visual artists. Application deadlines fall every two years (1991, 1993, etc.) on October 1.

Special Project Assistance: General Assistance and Publications Assistance

The Special Project Assistance program includes two components: **General Assistance** and **Publication Assistance**. General Assistance is intended for non-recurring projects of national significance such as conferences, research, and symposia. The visual arts include architecture, painting and sculpture, print-making, mixed media, crafts, photography, and per-

formance art. Publications Assistance is intended for publications of a special nature which will receive national or international distribution. These may include the results of research, anthologies, or critical writing.

Special Project Assistance is available to art galleries, artists' centres, art schools, and others engaged in the advancement of visual art. Application can be made by individuals, groups, or organizations.

Program and Operation Assistance to Artists' Centres

The Visual Arts Section offers annual assistance to nonprofit Canadian artists' centres that have been founded and are directed by practicing artists to service the interests of the general and specific visual arts community. The Program and Operation Assistance to Artists' Centres is intended to contribute to the direct costs incurred by artists' centres for the following activities: investigation, demonstration, presentation, dissemination and operation. Application deadlines fall every three years (1992, 1995, etc.) on December 1.

Assistance to National Service Organizations

This program is intended to contribute to the operating and programming costs of national organizations serving the visual arts in Canada. National service organizations eligible for funding under this program must be able to demonstrate their ability to provide ongoing services to visual artists, artists' groups, or organizations; must engage in extensive research and evaluation; must deliver national information services; and must offer programs designed to accommodate the artists' interaction with the political and educational institutions of the country. Visual arts organizations and interest groups that offer programs and services intended to advance the professional status of their members do not qualify as national service organizations. Such groups may be eligible for Special Project Assistance for research, symposia, or special publications.

Chalmers Fund for the Crafts

This program assists groups of professional craftspeople or nonprofit craft organizations that wish to conduct innovative, experimental and creative projects that have a theoretical or practical application in the development or advancement of the crafts in Canada. These projects should contribute to the creative development of the professional craft community.

The Visual Arts Section provides partial funding for special activities on a one-time basis. There are three categories of funding available through the Chalmers Fund: Special Projects, Research Projects, and Special Workshops. Deadline dates for all categories of this program are March 1 and September 1.

Canadian Visiting Artists Program

This program is intended to foster a healthy exchange of ideas within the Canadian visual arts community and to give arts communities an opportunity to become familiar with Canadian artists from outside their region. Universities, art schools, artists' associations, public galleries and artists' centres may apply for assistance to invite artists from other regions of Canada for short visits.

Special Assistance for Performance Art

In recognition of the special costs incurred by exhibitors of performance art, the Visual Arts Section offers assistance for the presentation of such work in public art galleries and artists' centres. Public galleries and artists' centres are eligible to apply for Special Assistance for performance work or for a series of performance works. Requests may also be made by galleries and artists' centres for assistance in touring performance artists.

B – ARTS AWARDS SERVICE

Visiting Foreign Artists Program

Under its program of cultural exchanges with other countries, the Government of Canada offers grants to cultural organizations to support visits to Canada of distinguished foreign artists. The program is financially assisted by the Department of External Affairs and the Canada Council and is administered by the Arts Awards Service of the Canada Council. It is intended to encourage visits by foreign artists of outstanding achievement to Canadian artistic organizations and other institutions which provide advanced training for artists. While in Canada, the visiting artists are expected to direct workshops and teach master classes for professional artists or advanced students. Completed applications must be submitted to the Canada Council before December 15.

C – ART BANK

The **Art Bank** was created in 1972 to complement the programs of the Arts Awards and Visual Arts sections of the Canada Council. The following programs are offered to art galleries:

1. Through the **Special Purchase Assistance Program**, public art galleries, artists' centres, and museums can apply for funds to be used towards the purchase of contemporary Canadian works of art. The gallery is asked to raise an amount up to \$10,000 outside its regular acquisitions budget, which may then be matched by the Art Bank.
2. Through **Special Exhibition Projects and Loans**, works from the Art Bank collection may be borrowed by public galleries for specific exhibitions or for extended loans in Canada and elsewhere.

D – MEDIA ARTS SECTION

Financial assistance is provided for the direct, creative use of communications technologies and related media. The Media Arts Section administers three major programs: film and holography, video and audio, and computer-integrated media (computer processing or imaging (visual and acoustic) or system control, computer telecommunications, laser techniques, videodisc and optical storage media). Individual applicants must be professional artists who have committed themselves professionally to the disciplined process of making art. Nonprofit organizations requesting operational funding must have been in operation for at least one year, have an active board of directors and an established administrative structure.

E – EXPLORATIONS PROGRAM

Explorations is a multifaceted and wide-reaching program that helps new artists and encourages fresh ideas. Grants are offered on a competitive basis to individuals, groups and nonprofit organizations (of varying levels of experience and training) for innovative projects in any artistic discipline or a combination of disciplines which may introduce new approaches to creative expression or fulfill specific needs in the development of the arts. Since what makes up an "exploration" may vary from one part of the country to another, the program uses a regionally structured interdisciplinary jury system to evaluate proposals for Northern Canada, the Atlantic provinces, Quebec, Ontario, the Prairie provinces and British Columbia. The three mailing-date deadlines for submission of applications are January 15, May 1 and September 15.

DEPARTMENT OF COMMUNICATIONS

For information, contact:

Museum Consultant, Ontario Region
Department of Communications
55 St. Clair Ave. E.
Toronto, Ontario
(416) 973-6274
Fax (416) 973-6176

MUSEUM ASSISTANCE PROGRAM

The **Museum Assistance Program (MAP)**, administered by the Department of Communications, provides financial and technical assistance to non-federal, not-for-profit, incorporated Canadian museums and galleries which are operational year round. The following component descriptions are based on the new Canadian Museum Policy as announced by the Honourable Marcel Masse, Minister of Culture, on June 22, 1990, and are subject to confirmation.

MUSEUM ASSISTANCE PROGRAM FUNDING

Conservation Assistance

This component will provide financial and technical assistance to support the preservation of Canadian museum collections. Eligible activities include the development of in-house conservation facilities and salary support for new conservation positions.

Exhibition Assistance

This component will provide financial assistance for the production of exhibitions that extend access to the collections that reflect our natural, cultural and technological heritage. Assistance will be available for travelling exhibitions of provincial, interprovincial, or international scope. A comprehensive funding approach covers all stages of exhibition development, from the planning and research stages through promotion and evaluation. MAP assistance is not available for exhibitions of contemporary art, which receive federal funding through the Canada Council.

Collections Management Assistance

Financial assistance will be available to assist in the documentation and automation of collections data and to ensure data is compatible with other Canadian collections using the standards of the Canadian Heritage Information Network (CHIN).

Priority Initiatives

Financial assistance will be available for special services in priority areas. Examples of such projects might include conferences, publications, or other ventures considered important for the museum community.

Professional Development

Grants will be available for projects in museum research, standards developments, instructional methods, training, and in the evaluation of such projects. Assistance will also be extended to mid-career professional development.

Facilities Upgrading & Equipment

Grants will be available for the upgrading of facilities and equipment for conservation, storage and preservation. There will also be financial support for long-term planning projects, facilities design, and innovative marketing projects.

Aboriginal Museum Development

Financial assistance will be available for the preservation, protection and management of representative collections of aboriginal cultures. This support will also be available for the professional development of aboriginal museum personnel.

MAP PROFESSIONAL & CONSULTING SERVICES

Exhibition Transport Service

Transportation for exhibitions and artifacts is provided to museums and related institutions on a cost-recovery basis. Technical consultation is also provided on questions relating to exhibition transport.

Technical Advice for International Exhibitions

Technical advice will be provided to Canadian museums wishing to borrow exhibitions from abroad or circulate exhibitions outside Canada.

Insurance for Travelling Exhibitions

Provides insurance coverage assistance for eligible applicants who propose to host a travelling exhibition comprised of cultural objects having a total value of \$1 million Canadian or more.

Facilities and Development

Specialists will provide advice to institutions on such matters as environmental controls relating to building design, fire protection and security, developmental planning and marketing.

OTHER DOC PROGRAMS

Canadian Heritage Information Network (CHIN)

CHIN'S wide range of services help museums document, manage and share information about their collections. The program provides the following services: Information Management for Museums; Telecommunications; Education; Research and Consultation.

Canadian Conservation Institute (CCI)

The CCI promotes the proper care and preservation of Canada's cultural heritage. Activities include Emergency Services; Professional Field Activities; Technical Advice; Treatment Services; Access to Laboratories and Equipment; Conservation Research; Scientific Analysis and Testing; and Extension Services.

Movable Cultural Property Program (MCP)

The Movable Cultural Property Program, in addition to performing administrative services for the Cultural Property Export Review Board, carries out ministerial responsibilities under the Cultural Property Export and Import Act. These activities include a system of export controls, tax incentives for private individuals who donate or sell cultural objects to public institutions, and grants to assist institutions in purchasing cultural objects under certain conditions.

ONTARIO ARTS COUNCIL

151 Bloor Street West, Suite 500
Toronto, Ontario
M5S 1T6
(416) 961-1660
Toll-free line: 1-800-387-0058
Fax: (416) 961-7796

Visual Arts Grants

Special Projects: Assistance with short-term or one-time-only projects related to the visual arts is available to Ontario-based nonprofit arts groups or organizations. New clients of the Ontario Arts Council Visual Arts Office must make their first application to this category for assistance with costs such as artists' and/or jury fees, catalogues and transportation of works of art.

Galleries: Program support is available to public galleries to assist with operating expenses.

Artist-Run Centres: Assistance is available for both program and operating costs to artist-run spaces, collectives or collaboratives of artists incorporated as nonprofit organizations.

Subventions du bureau franco-ontarien

Galleries et centres d'activités artistiques: Les galeries sans but lucratif peuvent présenter une demande d'aide financière pour défrayer une partie du coût de leur programmation artistique, y compris des artistes dans le cadre des expositions.

Touring Arts Fund

The **Touring Arts Fund** is a program of underwriting subsidy designed to assist local nonprofit community organizations in sponsoring full-length touring performances by Canadian artists in theatre, music, dance and mime.

Ontario Arts Council funding is based on population and geographic factors as well as eligibility of the artist and the sponsor. School-hour performances are not eligible. Funding is determined on a percentage of the artistic fees.

For further information, please contact the Touring Officer.

For further information regarding other grants that are available from the Ontario Arts Council for Arts/Education, Community Arts Development, Dance, Film, Photography and Video, Franco-Ontarien, Literature, Music, Theatre, Touring and Visual Arts categories, please contact the Communications Office, Ontario Arts Council.

RESOURCE INFORMATION

ONTARIO MINISTRY OF CULTURE AND COMMUNICATIONS

77 Bloor Street West, 3rd Floor
Toronto, Ontario M7A 2R9
(416) 965-6256
Fax: (416) 965-5883

For all programs of the Ministry of Culture and Communications, please address initial inquiry to the Regional Offices in your area as listed below.

Arts Abroad Program

Assistance is available to nonprofit organizations for cultural sharing projects (i.e. exhibitions, visiting artists) involving other provinces or countries. Contact the Arts Branch of the Ministry of Culture and Communications at the above address.

Operating Grant Program

Assistance is directed toward the basic operating expenditures of eligible arts service organizations. Contact the Arts Branch of the Ministry of Culture and Communications at the above address.

OUTREACH ONTARIO

Grants are available to libraries to assist with special cultural programs such as appearances by creative and performing artists.

Other programs that increase the library's role as a multipurpose community cultural resource may also be eligible. Contact the appropriate Ontario Library Service Office for more information.

Project Grants

Grants are available to assist with activities of a cultural nature that are relevant to and supported by communities.

Nonprofit community organizations, municipalities and public library boards may submit requests for assistance with projects that promote the development of the arts.

Cultural Facilities Improvement Program

Assistance is available for the renovation or development of physical facilities used for cultural purposes by nonprofit community organizations, municipalities, and Library Boards.

Inquiries about Ministry grants should be directed to your Regional Services Office.

Ministry of Culture and Communications Regional Services Offices

Northern Region
1825 Arthur Street East
Thunder Bay P7E 5N7
(807) 475-1683
Toll-free: 1-800-465-6939
Fax: (807) 623-6629

479 Government Road
Dryden P8N 3B3
(807) 223-3331
Fax: (807) 223-6942

200 Elm Street East, 4th Floor
Sudbury P3C 5N3
(705) 675-4383
Toll-free: 1-800-461-4025
Fax: (705) 675-7735

22 Wilcox Street, 2nd Floor
Timmins P4N 3K6
(705) 267-8018
Toll-free: Zenith 98991
Fax: (705) 268-3394

390 Bay Street, 3rd Floor
Sault Ste. Marie P6A 1X2
(705) 759-8652
Toll-free: 1-800-461-7284
Fax: (705) 759-8653

Eastern Region

1 Nicholas Street, Suite 612
Ottawa K1N 7B7
(613) 566-3728
Toll-free: 1-800-267-1910
Fax: (613) 566-2703

280 Pinnacle Street, Suite 3
Belleville K8N 3B1
(613) 968-3474
Toll-free: 1-800-267-0573
Fax: (613) 968-6690

Central Region

10 St. Mary Street, 2nd Floor
Toronto M4Y 1P9
(416) 965-6597
Fax: (416) 324-4566

114 Worsley Street
Barrie L4M 1M1
(705) 737-0543
Toll-free: 1-800-461-4308
Fax: (705) 737-1361

Western Region

119 King Street West, 8th Floor
Hamilton L8N 3Z9
(416) 521-7229
Toll-free: 1-800-263-8514
Fax: (416) 521-7613

15 Church Street, Suite 406
St. Catharines L2R 3B5
(416) 685-7397
Toll-free: 1-800-263-5411
Fax: (416) 684-9855

30 Duke Street West, 4th Floor
Kitchener N2H 3W5
(519) 578-8200
Toll-free: 1-800-265-2189
Fax: (519) 578-1632 (Tourism and Recreation Office)

255 Dufferin Avenue, 6th Floor
London N6A 5K6
(519) 679-7146
Toll-free: 1-800-265-4731
Fax: (519) 679-7077 (Tourism and Recreation Office)

Duff-Baby House
221 Mill Street
Windsor N9C 2R1
(519) 256-5486
Toll-free: 1-800-265-5668

For more detailed information on funding sources, please contact the agencies listed above, or refer to the most recent copy of **Directory of the Arts**, a handbook of the Canadian Conference of the Arts, 126 York Street, Suite 400, Ottawa, Ontario, K1N 5T5, (613) 238-3561, fax (613) 238-4849. This publication is available at a cost of \$29.95 plus \$2.00 postage.

II. PROGRAM SOURCES

Listed below is a brief synopsis of some of the resources available to communities throughout Ontario. Please contact the agencies for confirmation of programs, costs and other details that may be subject to change.

A - ARTS ORGANIZATIONS

The Ontario Association of Art Galleries is the provincial nonprofit organization representing public art galleries and arts-related organizations throughout Ontario. As an umbrella association, OAAG has a mandate to speak for its members and to encourage co-operation between all organizations involved in the visual arts. Further, OAAG acts as an advisory body in matters of professional interest, particularly to all levels of government and their agencies where there is concern for policies affecting the visual arts. The Association is active in the development of high standards of excellence, professionalism and uniform methods of care of collections and educational presentation of art within each centre.

Services available to members include **Dateline**, a bimonthly newsletter containing news and general information of interest to the visual arts community; seminars and workshops for professional development; publications such as the **Art Gallery Handbook**, which contains information on facility operations; the **Who's Who Directory**; a reference guide listing 903 key personnel in 165 provincial visual arts institutions; and **Calculating the Economic Impact**, a guide for assessing the economic value of cultural organizations to their communities.

OAAG presents annual awards of merit which recognize individuals and corporations whose support to public art galleries is judged to be exemplary. Awards of merit are also given to recognize performance achievement by gallery professionals. **OAAG Design Awards** encourage excellence in the field of gallery publications. Membership in OAAG is available to individuals as well as institutions. Telephone or write for a membership brochure:

Ontario Association of Art Galleries (OAAG)
439 Wellington St. West
Toronto, Ontario M5V 1E7
(416) 598-0714
(416) 598-4128 Fax

The Ontario Museum Association is a nonprofit organization of individuals and institutions committed to advancing standards of excellence in provincial museums. Membership currently stands at 660 individual and 181 institutional members. It is governed by an elected Council and maintains a Secretariat in

Toronto. In 1985 the OMA received Awards of Merit from both the Canadian Museums Association and the American Association for State and Local History in recognition of its outstanding leadership role on the Canadian museum scene.

The OMA offers over 50 days of professional development opportunities for museum and art gallery workers per year, through one-, two- and three-day seminars and courses. Also included in its educational program is an extensive collection of audio-visual and video programs excellent for staff and/or volunteer training (brochure listing subjects available upon request).

The Association publishes a quarterly journal, **Museum Quarterly**, featuring articles on topics of museological interest, and a bimonthly newspaper, **Currently**. Special publications currently in print are the **Museum and Archival Supplies Handbook** (1985) and the **Historic Sites Supplies Handbook** (1989), available in both printed and computer database format.

The Association sponsors a major electronic network linking Ontario museums and heritage organizations. The museum computer network, called Trillium, is a joint project of the Ontario Museum Association and the Canadian Heritage Information Network. Trillium helps Ontario museums and heritage organizations exchange information, share ideas and find new and more efficient ways to do their work.

The OMA also provides representation to all levels of government on matters pertinent to the museum community. A variety of other benefits are available to individual and institutional members. Telephone or write for a membership brochure:

Ontario Museum Association (OMA)
George Brown House
50 Baldwin Street
Toronto, Ontario
M5T 1L4
(416) 348-8672
Fax: (416) 345-5659

Visual Arts Ontario is Canada's largest and most active art association. It is a chartered nonprofit organization, operated by a Board of Directors and supported by its membership, government, corporate and private donors.

Members of Visual Arts Ontario have a wide variety of services available to them, such as: discounts on art supplies, services and art magazine subscriptions, regularly scheduled programs in Toronto and throughout the province, Artists' Business Seminars, the Art Placement Program, the Artists' Slide Registry, the Colour Reprography Centre and a growing Resource Centre. Members also receive the quarterly magazine **Artviews** and **Agenda**, VAO's comprehensive listing of events in the local, national and international art community.

Other Visual Arts Ontario Publications include: **The Visual Arts Handbook** (3rd edition), **Art in Architecture (Art for the Built Environment in the Province of Ontario)**, **Toronto Art and Artists' Guide** and **International Resources for Canadian Artists**. Membership in the association is open to artists and all those individuals and organizations interested in the

RESOURCE INFORMATION

visual arts. Telephone or write for a membership brochure:

Visual Arts Ontario(VAO)
439 Wellington Street West, 2nd Floor
Toronto, Ontario M5V 1E7
Attention: Membership Co-ordinator
(416) 591-8883

B – AUDIO-VISUAL RESOURCES – FILM

Contact the following for assistance with programs, single screenings, series or festivals and for information on rental of film.

Canadian Film Institute Film Library

115 Torbray Road, Unit 9
Markham, Ontario L3R 2M9
(416) 475-3750

The Canadian Filmmakers' Distribution Centre is an artist-run organization promoting and distributing the works of independent filmmakers. The film collection contains examples of experimental, documentary, animation and dramatic film forms. Access to a small screening facility for preview purposes, co-sponsorship of screenings, workshops and advice and suggestions for programming purposes are available. The Centre also publishes the **Independent Eye**, a periodical (three times annually) about independent and experimental film. Phone or write for a free catalogue:

67A Portland Street
Toronto, Ontario M5V 2M9
(416) 593-1808

Cinematheque Ontario (formerly the Ontario Film Institute) was established to provide the focal point for a vibrant film culture in Ontario through the development and maintenance of a centre for the study, use, appreciation and enjoyment of film. The Cinematheque will promote Ontario, Canadian and international films through regular screenings and retrospectives, lecture series and educational programs throughout Ontario.

70 Carlton Street
Toronto, Ontario
M5B 1L7
(416) 967-7371
Fax: (416) 967-9477

Edward P. Taylor Audio-Visual Centre

Art Gallery of Ontario
317 Dundas Street West
Toronto, Ontario M5T 1G4
Attention: Head, Film and Video Programs
(416) 977-0414, ext. 260
Fax: (416) 979-6646

The Ministry of Culture and Communications Resource Centre provides a free loan service of films, slides and videotapes. Please contact your local Regional Services office or the Resource Centre directly:

77 Bloor Street West, 9th Floor
Toronto, Ontario M7A 2R9
Attention: Audio-Visual Services
(416) 963-2914
Fax: (416) 963-0250

Your Community Film Library

Your Public Library

C – AUDIO-VISUAL RESOURCES – SLIDES AND MEDIA KITS

Art Gallery of Ontario

Edward P. Taylor Audio-Visual Centre

A comprehensive collection of over 90,000 35mm slides and media kits illustrating the history of art and architecture is available for loan throughout Canada for educational purposes at a nominal charge.

Media kits are also available for circulation within Canada from the Audio-Visual Centre of the Art Gallery of Ontario. The format of the kits and short descriptions are as follows:

ART GALLERY OF ONTARIO

A 4-part series that traces the history of Canadian art from 1700 to 1980 using examples from the collection of the Art Gallery of Ontario. This series is available in English and French.

Canadian Art 1700–1910 (35 slides, 20 minutes) *

Art Canadien 1700–1910 (35 slides, 23 minutes) *

Canadian Art 1910–1945 (36 slides, 34 minutes) *

Art Canadien 1910–1945 (36 slides, 32 minutes) *

Canadian Art 1945–1970 (43 slides, 38 minutes) *

Art Canadien 1945–1970 (43 slides, 38 minutes) *

Canadian Art 1970–1980 (41 slides, 57 minutes) *

Art Canadien 1970–1980 (41 slides, 43 minutes) *

ARTS OF THE WESTERN WORLD

This series of 12 media kits is a survey of art history presented in chronological sequence from prehistory to the present. It examines the important stylistic trends in art through the ages, as well as the social, political and religious milieu in which they were created. Each kit contains approximately 35 slides, an audiotape and an explanatory text. The kits are 15-20 minutes in length (except those in two parts, which last 30 minutes).

In the Beginning

Greek

Etrusco-Roman

Early Christian and Byzantine

Romanesque

Gothic (in 2 parts)

Italian Renaissance and Mannerism (in 2 parts)

The Age of Renaissance and Mannerism outside Italy

Baroque in the 17th Century (in 2 parts)

Baroque and Rococo in the 18th Century

Multiplication of Styles 1700-1900 (in 2 parts)

Modern Art (in 2 parts)

BRUSHES WITH HISTORY*

(Teacher's Guide, 20 slides)

A resource kit produced for high school teachers and students of art history. The kit is designed to complement the OAC course Modern Western Civilization. Included in the kit are 20 slides of works in the permanent collection of the Art Gallery of Ontario from the

RESOURCE INFORMATION

Enlightenment to 1988. Also included are extensive explanatory notes, a bibliography, glossaries, architectural examples and a concordance between the course guidelines and an art history text.

THE CENTRE FOR HUMANITIES SEMINARS IN MODERN ART

This series of media kits offers students a basic introduction to major movements in European and American art from the 1860s to the 1960s. Arranged chronologically, the paintings present an intellectual history of modern man. Each kit contains 80 slides and the tapes are approximately 20 minutes.

The Break with Tradition
The Reconstruction of Space
Exploring the Heart and Mind
Contemporary Trends

HENRY MOORE: LOOKING AT HIS WORK WITH PHILIP JAMES

This media kit is an excellent introduction to Henry Moore, as artist and individual. Moore explains his work and replies to questions put to him by his friend Philip James. The kit contains 112 slides, an audiotape and a guidebook.

HENRY MOORE SCULPTURE FROM THE COLLECTION OF THE ART GALLERY OF ONTARIO*

44 slides, 32 minutes

HENRY MOORE SCULPTURE – ŒUVRES DE LA COLLECTION DU MUSÉE DES BEAUX-ARTS DE L'ONTARIO*

44 slides, 28 minutes

IMAGES: WHY MAN CREATES

This media kit is a good introduction to the creative art forms within society. It stresses the significance of creative endeavours throughout history in such diverse areas as painting, writing and dance. The kit contains 80 slides and lasts for 18 minutes.

METROPOLITAN MUSEUM SEMINARS IN ART

These media kits introduce art through analysis and comparison of great paintings from different periods. Each topic examines style, technique and composition. The kits are 25 minutes in length.

What is Painting/Realism
Expressionism/Abstraction
Composition: As Pattern, Structure, Expression
Techniques: Fresco/Tempera and Oil/Watercolour, Pastel and Prints
The Artist as Social Critic/The Artist as Visionary

MONET'S YEARS AT GIVERNY

Claude Monet spent 43 years of his life at Giverny painting his surroundings and sensitively recording the rich light and atmosphere. It was there that he developed his new style, which bridged the 19th and 20th centuries. This new style and the paintings that he produced at Giverny are the subject of the media kit. Included in the kit are 41 slides and a 30-minute audiotape.

THE PLASTER WASTE MOULD

(71 slides, 16 minutes)

A step-by-step introduction to the procedure of making a plaster waste mould.

SCULPTURE*

(Teacher's Guide, 20 slides)

This kit is designed to assist secondary school art teachers in teaching sculpture in the classroom. The kit may also be useful for teachers of history – Modern Western Civilization, for students undertaking independent research projects, and as a preparation for a class visit to the AGO. The kit covers the period 1880-1967 and also includes extensive write-ups, a bibliography and a unit on public sculpture.

SELECTED STUDIES IN CANADIAN ART

This 5-part series deals with various aspects of Canadian art and architecture. Each kit contains slides, an audio cassette and a booklet.

Canadian Architecture
Canadian Drawings and Watercolours
Canadian Prints
Canadian Sculpture
Canadian Women Artists: A Brief Survey

TOWARDS A NATIONAL IMAGE: PAINTINGS IN CANADA c. 1565-1900

Part A: *Two Nations in a New Land*, c. 1596-1790

Painters of Quebec, c. 1790-1850 (23 minutes)

Part B: *Painters of the Maritimes and Ontario*, c. 1800-1850

The Western Frontier, c. 1775-1875 (21 minutes)

Part C: *Traditional Painters*, c. 1850-1900

Progressive Painters, c. 1880-1900 (31 minutes)

TREASURES OF IRISH ART

Magnificent art treasures from early Ireland gathered together for the first time. Featured are stunning gold and silver ornaments and illuminated manuscripts, including the celebrated Book of Kells. (40 slides and a 30-minute audiotape).

TREASURES OF TUTANKHAMUN

Beautiful and representative objects from the tomb of the boy-king Tutankhamun (1334-1325 B.C.) including statuettes, masks richly laid with jewels and funerary jewellery and furniture. 41 slides and a 30-minute audiotape.

TURNER AND THE SUBLIME

30 slides and a guidebook.

THE VATICAN COLLECTIONS: THE PAPACY AND ART

A kit based on the 1983 exhibition of the same title, which was held at the Metropolitan Museum of Art, New York. Includes 40 slides and a 36-minute audiotape.

VIEWING ART IN ONTARIO/ VUE ARTISTIQUE EN ONTARIO

(Teacher's Guide, 20 slides and 20 reproductions)

A bilingual kit containing slides and reproductions of 20 works by Canadian artists, extensive notes and suggestions for discussion, a profile chart of 20 galleries and a complete list of OAG galleries.

RESOURCE INFORMATION

VINCENT VAN GOGH AND THE BIRTH OF CLOISONISM
35 slides, 20-minute audiotape and guidebook.

WILLIAM BLAKE: HIS ART AND TIMES
27 slides, 37-minute audiotape cassette and guidebook.

100 YEARS OF THE POSTER IN CANADA
(159 slides, 31 minutes)
Transfer of the slide show prepared for the exhibition, *100 Years of the Poster in Canada*, which was organized and circulated by the Art Gallery of Ontario, Extension Services, 1979-80.

YOUNG CURATORS
(Teacher's Guide, 20 slides)
The "YOUNG CURATORS" package is especially designed for art teachers who wish to include group learning, gallery study, exhibition of student work and art appreciation as enrichment activities within a structured secondary-level visual arts program. The teacher's guide contains an introduction, an outline of student activities, a chart of activities and learning outcomes, and a useful list of resources.

LOAN AND PURCHASE INFORMATION
Media kits and slides are available for a two-week loan period unless otherwise specified or renewed. The cost for borrowing media kits is \$7.50 per kit plus shipping costs. Slides may be borrowed at a rate of \$0.25 per slide, with a minimum order of \$2.00. Slides can be selected in person or can be arranged to be pulled. Telephone orders are not accepted. Please send orders by fax or mail. Courier service for delivering slides and media kits can also be arranged. The average cost for guaranteed 24-hour delivery service is \$3.00 each way (deliveries outside Ontario are slightly more expensive).

Ontario schools, school boards, community colleges and public libraries that send a Purchase Exemption Certificate with their order for purchase or loan will be exempt from provincial sales tax.

***Asterisks indicate that this kit is available for purchase through the Edward P. Taylor Audio-Visual Centre.**

For more information about mail or fax orders please contact:

Loans Consultant
Edward P. Taylor Audio-Visual Centre
Art Gallery of Ontario
317 Dundas Street West
Toronto, Ontario M5T 1G4
(416) 977-0414, ext. 258
Fax: (416) 979-6646

For individual slide purchase, contact:

AGO BOOK SHOP
Art Gallery of Ontario
317 Dundas Street West
Toronto, Ontario M5T 1G4
(416) 979-6609
Fax: (416) 979-6646

Catalogues of AGO and visiting Canadian and international exhibitions, postcards and notecards of the AGO and international collections.

Ministry of Culture and Communications
Refer to listing under **Audio-Visual Resources - Film**

The Canadian Museum of Contemporary Photography lends slide-tape presentations from its "VIEW: The Canadian Photographer Series" at no cost to the borrower. Each presentation consists of 80 slides and an audiocassette pulsed to deliver the photographer's words and images at a set rate and sequence. Available to schools, galleries, museums and interest groups, this series is an excellent introduction to Canadian photography and to the lively and provocative minds behind the camera. For information, please contact:

Travelling Exhibition Coordinator
P.O. Box 465, Station "A"
Ottawa, Ontario
K1N 9N6
(613) 990-8258
Fax: (613) 990-6542

D - AUDIO-VISUAL RESOURCES - VIDEO

Art Metropole has an extensive archive comprising over 600 tapes spanning 15 years; tapes are available for viewing on the premises. Art Metropole has a series of artists' videotapes available for sale on VHS. A brochure describing the series is available. Art Metropole also has an extensive collection of artists' books, multiples, mail art and other early conceptual pieces available for research to interested individuals, curators and school groups on request.

788 King Street West
Toronto, Ontario
M5V 1N6
(416) 367-2304

Charles Street Video is a professional video production and post production facility which provides artists and independent producers with access to broadcast-quality equipment. In addition to equipment access, we offer a range of professional services and workshop programs. Charles Street Video is dedicated to the advancement of video, audio and film arts, and to such end, we operate on a non-profit basis.

65 Bellwoods Avenue
Toronto, Ontario
M6J 3N4
(416) 365-0564
Fax: (416) 365-3332

The Ed Video Media Arts Centre is a nonprofit, artist-run access and exhibition centre for video and the media arts. We can assist small and large galleries with technical advice and program and exhibition suggestions free of charge. For a fee, our artist membership is available to facilitate workshops in rural and urban communities. Artists and nonprofit arts organizations may access video production and editing equipment for a yearly fee plus rental charges.

16A Wyndham Street North
Guelph, Ontario
N1H 4E5
(519) 836-9811 (24-hour answering machine)
Hours: Monday to Friday, 9:15 am to 5:00 pm.

The Edward P. Taylor Audio-Visual Centre, Art Gallery of Ontario, has a collection of VHS foreign film classics and art documentaries that are available for loan periods of up to one week. In order to meet the demand for tapes, out-of-town borrowers must use a courier service, which can be arranged fairly inexpensively through the Loans Consultant. A modest fee is charged for in-house viewing of VHS tapes.

BORROWING PROCEDURES

Tapes borrowed on Tuesday, Wednesday or Thursday are due back by 5:00 pm the next day. Tapes borrowed on Friday are due back by 5:00 pm the following Tuesday. A maximum of three tapes may be borrowed at one time for a maximum of one week. All tapes are VHS and licensed for public performance.

LOAN CHARGES: \$3.00 per tape per day; \$4.00 per tape per weekend; \$4.00 per week for out-of-town borrowers (Ontario only) plus courier charge.

FINES: \$5.00 per tape per day excluding Saturday and Sunday. Cost of replacement for loss or damage.

CARRELS: \$2.00 per film, \$2.00 per three hours for documentaries.

HOURS: Tuesday to Friday 11:00 am to 5:00 pm. Wednesdays (mid-Sept. to mid-May) 11:00 am to 8:30 pm. Saturdays and Sundays CLOSED. Mondays 9:00 am to 5:00 pm **RETURNS ONLY**. (Please note that by special arrangement tapes can be dropped off at the Gallery outside of the hours specified above.)

FOREIGN FILM AND CLASSIC TITLES AVAILABLE

Aku Aku
Androcles And The Lion
L'Avventura
The Bicycle Thief
Black Orpheus
The Clouded Yellow
The Devil And Daniel Webster
8 1/2
The Elusive Pimpernel
Floating Weeds
Forbidden Games
The Great Chase
High Noon
History Is Made At Night
Hobson's Choice
The Horse's Mouth
Illicit Interlude
Kameradschaft
A Kit For Two Farthings
Kind Hearts And Coronets
Kon Tiki
The Lady Killers
The Legend Of Valentino
The Love Goddesses
Macbeth
Maedchen In Uniform
The Magic Flute
The Magician
Major Barbara
Miss Julie

Mr. Hulot's Holiday
Monika
The Most Dangerous Game
Pandora's Box
Pygmalion
Rashomon
The Red Balloon
Richard III
Rules Of The Game
Sawdust And Tinsel
The Seven Samurai
The Seventh Seal
The Silence
Smiles Of A Summer Night
The Spirit Of The Beehive
La Strada
Summertime
The Threepenny Opera
Throne Of Blood
To Have And Have Not
Umberto D
The Virgin Spring
Westfront 1918
White Mane
Wild Strawberries
Winter Light
Witness For The Prosecution
The Women

Please note that many Art Documentary titles are available as well. Please contact the Loans Consultant to obtain an updated list.

In addition to the circulating Rogers Communications, Inc. Collection, the Audio-Visual Centre has a collection of archival videotapes that must be viewed in the Centre. An appointment for viewing archival tapes is strongly recommended. The archival collection includes videos by artists such as Colin Campbell, Lisa Steele and Al Razutis and the instructional series by the AGO's Jim Williamson entitled **Media and Methods of the Artist**, in which various techniques are demonstrated, Kenneth Clark's **Civilisation** series and much more. Many Gallery programs are also retained on video for reference purposes and may be viewed in the Audio-Visual Centre by appointment.

Ontario schools, school boards, community colleges and public libraries that send a Purchase Exemption Certificate with their order for loan will be exempt from provincial sales tax.

Enquiries/Reservations: Loans Consultant, Phone: (416) 977-0414, ext. 258. Fax: (416) 979-6646.

Inter/Access is an artist-run centre providing education in and access to computers and communications media. An individual membership is \$50 per year, enabling 24-hour access and reduced rates on equipment rental. Artists may use our facilities to create images and text, lay out posters and magazines, digitize and paint video images, and explore networks and databases. Hands-on workshops in these areas are held regularly, as well as special events and artists' presentations. Individual tutoring, consultation or private workshops can be arranged. A pool of freelance artists is available for a variety of work from design and layout to programming. Our online network MATRILX can be accessed remotely or at I/A to explore art-

RESOURCE INFORMATION

related news and information, magazines, mailbox services and more.

001-1179A King Street West
Toronto, Ontario M6K 3C5
(416) 535-8601 (voice)
(416) 535-7598 (data, 8N1)

Ministry of Culture and Communications

Refer to listing under **Audio-Visual Resources - FilmTrinity Square Video** is a nonprofit charitable organization dedicated to providing public access to the tools of video and audio production. As well as regular services, the organization offers an extensive workshop program, technical services and a video collection available for in-house viewing. Membership is open to individuals and organizations.

172 John Street, 4th Floor
Toronto, Ontario M5T 1X5
Attention: Production Co-ordinator
(416) 593-1332

E - CRAFTS

The **Ontario Crafts Council** is a registered nonprofit corporation founded in 1976 through the union of the Canadian Guild of Crafts (Ontario) and the Ontario Craft Foundation. The goal of the Ontario Crafts Council is to promote and develop contemporary and traditional crafts. In addition to publishing **Ontario Craft** magazine and **CraftNews**, the Council maintains The Craft Gallery in Toronto and sponsors an extensive library and slide portfolio system. Through its wholly owned stores, The Guild Shop and Craftworks, the Council markets fine handcrafted objects gathered from across Canada. The Council is represented regionally through a network of individual volunteers, affiliated guilds and co-operating institutions. Membership in the Ontario Crafts Council is open to all.

The **Craft Resource Centre** of the Ontario Crafts Council is a special library and information exchange service for craftspeople, exhibiting centres and the interested public. The Craft Resource Centre produces several publications including information on upcoming craft fairs and exhibitions, craft suppliers, media resources, and so on. As well, information is available on health hazards in arts and crafts. The Craft Resource Centre also has slides available for sale or rental that include kits by media or craftspeople. For information contact:

Manager, Craft Resource Centre
Ontario Crafts Council
Chalmers Building
35 McCaul Street
Toronto, Ontario M5T 1V7
(416) 977-3551
Fax: (416) 977-3552

F - DANCE, DRAMA, MIME, MUSIC

An excellent source book is published by the Canada Council Touring Office. The 1989 *Tour Arts (Performing Arts Directory)* is computerized to facilitate annual updates. It lists over 350 attractions and services

available to the community. This publication is sold for \$15.00. Inclusion in *Tour Arts*, the Performing Arts Directory, does not necessarily constitute an endorsement of a particular listing by the Canada Council. *TourPlus* is a magazine aimed at establishing a dialogue between people interested in the dissemination of the performing arts in Canada. A vehicle to promote discussions and exchanges, it is published four times a year. *TourInfo* is an information document on touring activities across Canada: touring projections, availability of performances, information on conferences, meetings, workshops, contact persons, etc. updated regularly. *TourPlus* and *TourInfo* are free of charge. These publications may be ordered by writing to the Information Services, Canada Council Touring Office, P.O. Box 1047, Ottawa, Ontario, K1P 5V8. Telephone: (613) 598-4392.

Touring Bulletins are published by the Ontario Arts Council several times each year. These bulletins contain detailed information (program dates, fees, touring areas, booking contacts, etc.) about tours throughout Ontario in dance, mime, music, theatre and puppets. Please contact the Touring Department, Ontario Arts Council, 151 Bloor Street West, Suite 500, Toronto, Ontario M5S 1T6, (416) 961-1660, to be included on the mailing list for the Touring Bulletin.

For schools, both elementary and secondary, the Ontario Arts Council also publishes annually the *Arts-list: A Directory of Performing Arts Attractions for Schools*, which gives full details on most events available for young audiences in Ontario. To receive a copy, contact the Ontario Arts Council, Information Office.

Contact the following for information regarding programs for young audiences (pre-university ages):

Prologue to the Performing Arts is the presenter's ticket to a wide variety of top quality programs, offered in English and French, for today's young, inquisitive minds. Theatre, mime, modern dance, opera, tap dance, puppetry, folk, pop, jazz, classical and contemporary music, ballet and storytelling are the many specialized forms used by Prologue's roster of top Canadian performers to explore topical and imaginative themes. Prologue performances are a 'must' in the development of young, healthy, creative minds capable of dealing with the complexities and opportunities of today's global community. For more information and for a free brochure outlining programs, contact:

Prologue to the Performing Arts
2333 Dundas Street West, Suite 506
Toronto, Ontario
M6R 3A6
(416) 535-3545

G - EXHIBITION SOURCES

In addition to the exhibitions circulated by the Art Gallery of Ontario Extension Services program, exhibitions can be booked through the extension departments of other provincial galleries. Other major sources of travelling exhibitions within Ontario are:

The Canadian Museum of Civilization (formerly the National Museum of Man) coordinates a program of circulating exhibitions, both nationally and internationally. For information, contact:

RESOURCE INFORMATION

Chief, Exhibitions Programmes
Canadian Museum of Civilization
100 Laurier Street
P.O. Box 3100, Station "B"
Hull, Québec, J8X 4H2.
(819) 776-8315
Fax: (819) 776-8300

The Canadian Museum of Contemporary Photography circulates an impressive variety of framed exhibitions of contemporary Canadian photography at minimal cost and difficulty. There are no exhibition fees. Canadian borrowers share transportation costs with CMCP; centres outside Canada assume incoming and outgoing costs, customs and brokerage fees. A **Travelling Exhibitions Catalogue** is free to qualified borrowers. For reference, the periodically updated loose-leaf binder can be purchased for \$25.00. Cheques or money orders should be made payable to the Receiver General of Canada. For more information contact:

Travelling Exhibition Coordinator
Canadian Museum of Contemporary Photography
P.O. Box 465, Station "A"
Ottawa, Ontario, K1N 9N6
(613) 990-8258
Fax: (613) 990-6542

The McMichael Canadian Art Collection, Kleinburg, offers small travelling exhibitions drawn from the gallery's permanent collection of works by members of the Group of Seven and their contemporaries, Inuit artists and Indian artists. In addition, the McMichael is circulating a didactic exhibition focusing on the conservation and restoration of works of art. For further information, please contact:

Exhibitions Co-ordinator
McMichael Canadian Art Collection
Kleinburg, Ontario, L0J 1C0
(416) 893-1121
Fax: (416) 893-2588

The National Gallery of Canada offers a program of exhibitions designed to circulate nationally and internationally. A Directory of Services, providing information on specific exhibitions and on other services extended by the Gallery, is available. For more information, please contact:

Coordinator
National and International Programme
National Gallery of Canada
P.O. Box 427, Station "A",
Ottawa, Ontario, K1N 9N4
(613) 990-7549
Fax: (613) 993-4385

The Ontario Crafts Council offers a variety of craft exhibitions for national and provincial circulation. These exhibitions feature works in ceramic, glass, metal, wood and fibre. For further information please contact:

Curator
Ontario Crafts Council
Chalmers Building
35 McCaul Street
Toronto, Ontario, M5T 1V7
(416) 977-3551
Fax: (416) 977-3552

The Ontario Science Centre offers a limited program of travelling exhibitions. The Centre's *Science Circus* and *Body Works* are the largest, with several dozen exhibits, demonstrations and scientific films. They are transported by truck and installed in a public place for approximately 17 days. These exhibitions involve full-time supervision by Ontario Science Centre staff. An unsupervised travelling exhibition entitled *The Seeing Brain* illustrates the process of visual perception. It is available from one week to several months to centres providing reasonable levels of security and maintenance. A visual challenging collection of framed photographs by Gera Dillon called *Optickles* allows the viewer to find the source of the images by peeking at participational answer panels. In addition, the Science Centre can offer science *Sideshow*s and workshops tailored to the themes of special community needs. For further information, please contact:

Extension Office
Ontario Science Centre
770 Don Mills Road
Don Mills, Ontario M3C 1T3
(416) 429-4100
Fax: (416) 429-2934

The Royal Botanical Gardens offers a variety of lectures and workshops related to indoor and outdoor horticulture, natural history and floral design. For further information, please contact:

Head of Education
Royal Botanical Gardens
P.O. Box 399
Hamilton, Ontario L8N 3H8
(416) 527-1158, Toll-free (Ontario except area code 807):
1-800-263-8450. From area code 807, call collect.
Fax: (416) 577-0375

The Royal Ontario Museum offers exhibitions for circulation on a broad range of topics related to their collections. The Outreach Services Department of the Royal Ontario Museum is responsible for the development of Travelling Exhibits for circulation throughout Ontario, as well as across Canada and the U.S.A.. Other provincial programs offered by the department include *Travelling School Cases* and *Resource Boxes*, the *Dinosaur Museumobile* and the *Speakers Bureau*, with each program designed to serve various segments of the community. In addition, *Museum Advisory Services* are provided to provincial, national and international institutions. We may also be contacted regarding French Language Services offered at the Royal Ontario Museum. For further information, please contact:

Scheduler - Travelling Exhibits
Royal Ontario Museum
100 Queen's Park
Toronto, Ontario M5S 2C6
(416) 586-5681
Fax: (416) 586-5863

RESOURCE INFORMATION

TVOntario offers workshops, consultations, presentations and specific video tapes that demonstrate the interactive learning potential of television through the use of effective strategies and the development of new and different activities. This service is available to schools and other nonprofit groups such as libraries, community centres, community groups, recreation centres, health care organizations, service groups, art galleries, museums, art clubs and arts councils. Participants learn ways to use various television series and TVO guidebooks to create courses and programs for their groups. For more information, contact:

TV Ontario, Utilization Services
P.O. Box 200, Station Q
Toronto, Ontario M4T 2T1
(416) 484-2600
Fax: (416) 484-2725

The following galleries circulate exhibitions to communities in their region:

Ontario Galleries

Macdonald Stewart Art Centre, Guelph
Agnes Etherington Art Centre, Kingston
Kitchener/Waterloo Art Gallery, Kitchener
London Regional Art and Historical Museums
Oakville Galleries
The Robert McLaughlin Gallery, Oshawa
National Gallery of Canada, Ottawa
Lynnwood Arts Centre, Simcoe
Laurentian University Museum and Arts Centre,
Sudbury
Thunder Bay Art Gallery
Art Gallery of Windsor
Woodstock Public Art Gallery

Other Provinces

Vancouver Art Gallery
Royal B.C. Provincial Museum, Victoria
Glenbow Museum, Calgary
The Nickle Arts Museum, Calgary
Edmonton Art Gallery
Mackenzie Art Gallery, Regina
Mendel Art Gallery, Saskatoon
Winnipeg Art Gallery, Manitoba
McCord Museum, Montreal
Musée d'art contemporain de Montréal
Beaverbrook Art Gallery, Fredericton
Dalhousie Art Gallery, Halifax
Acadia University Art Gallery, Wolfville
Confederation Centre Art Gallery and Museum,
Charlottetown
Memorial University Art Gallery, St. John's

OUTREACH ONTARIO/FESTIVALS

OUTREACH ONTARIO, a program of the Ministry of Culture and Communications, is designed to make provincial cultural resources more readily available to people throughout Ontario by offering programs free of charge or at a nominal fee to community festivals and organizations. Participating agencies include the Art Gallery of Ontario, The McMichael Canadian Art Collection, the Ontario Science Centre, the Royal Ontario Museum, the Royal Botanical Gardens, Science North and TVOntario.

Refer to the **Booking OUTREACH ONTARIO/Festival Programs** section of this Catalogue of Extension Services for information on the Art Gallery of Ontario's available programs. The resources offered by other participating agencies include the Royal Ontario Museum's Speakers Bureau, a variety of illustrated talks on the Royal Ontario Museum's current work in ecology, archaeology and many other areas. The Royal Botanical Gardens offers a series of talks and demonstrations on horticulture, walks and talks on nature studies and demonstrations and workshops on botanical arts. The Ontario Science Centre's exhibits are available for travel throughout the province, and the McMichael Canadian Art Collection offers small exhibitions of Canadian art for circulation.

For information, contact the Program Co-ordinator, Art Gallery of Ontario Extension Services, (416) 979-6638, or the Manager, Agency Operations, Cultural Industries and Industries Branch of the Ministry of Culture and Communications, 77 Bloor Street West, Toronto, Ontario M7A 2R9, (416) 965-6487, Fax (416) 965-5883, or your Regional Services Office.

SPEAKERS BUREAUS

The Art Gallery of Ontario offers a Speakers Service. For more information, see the listing of available topics and speakers in the front section of this *Catalogue* or contact the Administrative Assistant, Extension Services, (416) 977-0414. In order to book the Art Gallery of Ontario Speakers Service, kindly complete the Booking Form/Speakers Service at the back of the Catalogue and forward it to the Administrative Assistant, Extension Services.

The following institutions have a Speakers Bureau program. Please contact them for further information regarding topics, dates, costs and so on.

McMichael Canadian Art Collection, Kleinburg (north of Toronto), (416) 893-1121, Fax (416) 893-2588
National Gallery of Canada, Ottawa, (613) 990-0581, Fax (613) 993-4385 (Note: temporarily unavailable)
Professional Art Dealers Association of Canada, Inc. (PADAC), (416) 979-1276, Fax (416) 979-8766
Royal Botanical Gardens, Hamilton, (416) 527-1158, Fax (416) 577-0375
Royal Ontario Museum, Toronto, (416) 586-5636 or 586-5685, Fax (416) 586-5863

1991

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The **Resource Information** section is intended to provide quick reference material to provincial exhibiting centres. Additional information is available either from the individual agency or organization listed or from the Head, Extension Services. The various programs offered change periodically in response to needs.

I. GRANTING AGENCIES

The following is a listing of the major grant sources available to nonprofit organizations involved in the visual arts in Ontario. In all instances, very strong emphasis is placed on evidence of strong community-based support for the organization; these potential grants cannot be thought of as an alternative to community support.

THE CANADA COUNCIL

For information, contact:
Communications Section
99 Metcalfe Street
P.O. Box 1047
Ottawa, Ontario K1P 5V8
(613) 598-4365 or 598-4366
Fax: (613) 598-4390

Visual Arts Section, Arts Awards Service, Art Bank,
Media Arts Section, Explorations Program.

A - VISUAL ARTS SECTION

Exhibition Assistance Program

The Canada Council funding for visual arts exhibitions is primarily directed to those nonprofit incorporated Canadian galleries presenting the work of contemporary artists to the public. The grants are designed to contribute to the direct costs of curatorial research, presentation, circulation and publications. Deadlines for receipt of applications by the Canada Council are January 1, May 1 and September 1. Application forms are available from the Visual Arts Section.

Programming Assistance to Public Art Museums and Galleries

The Canada Council's programming assistance to the public art museums and galleries of Canada is intended to contribute to the development, advancement and understanding of the Canadian contemporary visual arts through the ongoing curatorial activities of these organizations.

To be eligible for funding, museums must have a professional staff engaged in the ongoing activities of collecting, interpreting, programming, and publishing the work of Canadian contemporary visual artists.

Special Project Assistance: General Assistance and Publication Assistance

The **Special Project Assistance** program includes two components: **General Assistance** and **Publication Assistance**. **General Assistance** is intended for non-recurring projects in the visual arts such as conferences, research and symposia. The visual arts include architecture, painting and sculpture, printmaking,

mixed media, crafts, photography and performance art. **Publications Assistance** is intended for publications of a special nature that will receive national or international distribution. These may include the results of research, anthologies or critical writing.

Special Project Assistance is available to art galleries, artists' centres, art schools and others engaged in the advancement of visual art. Application can be made by individuals, groups or organizations.

Program and Operation Assistance to Artists' Centres

The Visual Arts Section offers annual assistance to nonprofit Canadian artists' collectives that have demonstrated a serious commitment to contemporary visual artists, their work and the issues arising from their practice. The **Program and Operation Assistance to Artists' Centres** is intended to contribute to the direct costs incurred by artists' centres for the following activities: investigation, demonstration presentation, dissemination and operation.

Assistance to National Service Organizations

This program is intended to contribute to the operating and programming costs of national organizations serving the visual arts in Canada. National service organizations eligible for funding under this program must be able to demonstrate their ability to provide ongoing services to visual artists, artists' groups or organizations; must engage in extensive research and evaluation; must deliver national information services; and must offer programs designed to accommodate the artists' interaction with the political and educational institutions of the country. Visual arts organizations and interest groups that offer programs and services intended to advance the professional status of their members do not qualify as national service organizations. Such groups may be eligible for **Special Project Assistance** for research, symposia or special publications.

Chalmers Fund for the Crafts

This program assists groups of professional craftspeople or nonprofit craft organizations that wish to conduct innovative, experimental and creative projects that have a theoretical or practical application in the development or advancement of the crafts in Canada. These projects should contribute to the creative development of the professional craft community.

The Visual Arts Section provides partial funding for special activities on a onetime basis. There are three categories of funding available through the Chalmers Fund: **Special Projects**, **Research Projects** and **Special Workshops**.

B - ARTS AWARDS SERVICE

Visiting Foreign Artists Program

Under its program of cultural exchanges with other countries, the Government of Canada offers grants to cultural organizations to support visits to Canada of distinguished foreign artists. The program is financially assisted by the Department of External Affairs and the Canada Council and is administered by the Arts Awards Service of the Canada Council. It is intended to encourage visits by foreign artists of out-

standing achievement to Canadian artistic organizations and other institutions that provide advanced training for artists. While in Canada the visiting artists are expected to direct workshops and teach master classes for professional artists or advanced students.

C - ART BANK

The Art Bank was created in 1972 to complement the programs of the Arts Awards and Visual Arts Sections of the Canada Council. The following programs are offered to art galleries:

- 1) Through the **Special Purchase Assistance Program**, public art galleries, artists' centres and museums can apply for funds to be used toward the purchase of contemporary Canadian works of art. The gallery is asked to raise an amount up to \$10,000 outside of its regular acquisitions budget, which may then be matched by the Art Bank.
- 2) Through **Special Projects and Loans** works from the Art Bank collection may be borrowed by public galleries for specific exhibitions or for extended loans in Canada and elsewhere.

D - MEDIA ARTS SECTION

Financial assistance is provided for the direct creative use of communications technologies and related media. The Media Arts Section administers three major programs: film and holography, video and audio and computer-integrated media (computer processing or imaging - visual and acoustic - or system control, computer telecommunications, laser techniques, videodisc and optical storage media). Individual applicants must be professional artists who have committed themselves professionally to the disciplined process of making art. Nonprofit organizations requesting operational funding must have been in operation for at least one year, have an active board of directors and an established administrative structure.

E - EXPLORATIONS PROGRAM

Explorations is a multifaceted and wide-reaching program that helps new artists and encourages fresh ideas. Grants are offered on a competitive basis to individuals, groups and nonprofit organizations (of varying levels of experience and training) for innovative projects in any artistic discipline or combination of disciplines that may introduce new approaches to creative expression or fulfill specific needs in the development of the arts. Since what makes up an "exploration" may vary from one part of the country to another, the program uses a regionally structured interdisciplinary jury system to evaluate proposals for Northern Canada, the Atlantic provinces, Quebec, Ontario, the Prairie provinces and British Columbia.

DEPARTMENT OF COMMUNICATIONS

For information, contact:
Museum Consultant, Ontario
Museum Assistance Program
300 Slater Street, 5th Floor
Ottawa, Ontario
K1A 0C8
(613) 996-8504
Fax: (613) 952-6894

Conservation Assistance Program

This program provides financial and technical assistance for the development of in-house conservation facilities in museums and art galleries. A percentage of salary support is available to institutions wishing to create new conservation positions. The program also provides funding for advanced level professional development training for conservation staff in qualifying institutions.

Exhibitions Assistance Program

This program provides financial assistance for the production of exhibitions that extend access to the collections that reflect our natural, cultural and technological heritage. Assistance is available for travelling exhibitions, temporary exhibitions that cannot travel and, in some instances, permanent exhibitions. The exhibitions may be of collections relating to science, technology, history or art. Exhibitions of contemporary art are not eligible as these are supported by the Canada Council.

Registration Assistance Program

This program provides financial and technical assistance to museums to document their collections to a certain set of standards. At this time, archaeology, ethnology, history, fine arts and ornithology collections receive priority. Funds are also available to assist an institution in the design and development of a registration system to meet its needs. The program's criteria are currently under review.

Special Activities Assistance Program

This program provides assistance to projects that interpret the aims of the National Museum Policy imaginatively and that develop new and innovative ways of making Canadians more aware of their heritage and of their museums. Funds are available for special projects, visiting specialists, publications, conferences and management projects.

Training Assistance Program

This program provides financial assistance to programs of training in museum studies that will promote a greater degree of professionalism in all areas of museum and art gallery work. The program also encourages the expansion of the body of knowledge on museum studies and the development of more effective methods of museum training through assistance to specialized research and study projects.

Upgrading and Equipment Assistance Program

This program provides technical and financial assistance to institutions for the purchase of major equipment for the preservation of collections. Financial assistance is also available for feasibility studies, long-

RESOURCE INFORMATION

range institutional development plans or specific project planning exercises leading to capital development.

ONTARIO ARTS COUNCIL

151 Bloor Street West, Suite 500
Toronto, Ontario M5S 1T6
(416) 961-1660
Toll-free line: 1-800-387-0058
Fax: (416) 961-7796

Visual Arts Grants

Special Projects: Assistance with short-term or one-time-only projects related to the visual arts is available to Ontario-based nonprofit arts groups or organizations. New clients of the Ontario Arts Council Visual Arts Office must make their first application to this category for assistance with costs such as artists' and/or jury fees, catalogues and transportation of works of art.

Galleries: Program support is available to public galleries to assist with operating expenses.

Artist-Run Centres: Assistance is available for both program and operating costs to artist-run spaces, collectives or collaboratives of artists incorporated as nonprofit organizations.

Subventions du bureau franco-ontarien

Galleries et centres d'activités artistiques: Les galeries sans but lucratif peuvent présenter une demande d'aide financière pour défrayer une partie du coût de leur programmation artistique, y compris des artistes dans le cadre des expositions.

Touring Arts Fund

The **Touring Arts Fund** is a program of underwriting subsidy designed to assist local nonprofit community organizations in sponsoring full-length touring performances by Canadian artists in theatre, music, dance and mime.

Ontario Arts Council funding is based on population and geographic factors as well as eligibility of the artist and the sponsor. School-hour performances are not eligible. Funding is determined on a percentage of the artistic fees.

For further information, please contact the Touring Officer.

For further information regarding other grants that are available from the Ontario Arts Council for Arts/Education, Community Arts Development, Dance, Film, Photography and Video, Franco-Ontarien, Literature, Music, Theatre, Touring and Visual Arts categories, please contact the Communications Office, Ontario Arts Council.

ONTARIO MINISTRY OF CULTURE AND COMMUNICATIONS

77 Bloor Street West, 3rd Floor
Toronto, Ontario M7A 2R9
(416) 965-6256
Fax: (416) 965-5883

For all programs of the Ministry of Culture and Com-

munications, please address initial inquiry to the Regional Offices in your area as listed below.

Arts Abroad Program

Assistance is available to nonprofit organizations for cultural sharing projects (i.e. exhibitions, visiting artists) involving other provinces or countries. Contact the Arts Branch of the Ministry of Culture and Communications at the above address.

Operating Grant Program

Assistance is directed toward the basic operating expenditures of eligible arts service organizations. Contact the Arts Branch of the Ministry of Culture and Communications at the above address.

OUTREACH ONTARIO

Grants are available to libraries to assist with special cultural programs such as appearances by creative and performing artists.

Other programs that increase the library's role as a multipurpose community cultural resource may also be eligible. Contact the appropriate Ontario Library Service Office for more information.

Project Grants

Grants are available to assist with activities of a cultural nature that are relevant to and supported by communities.

Nonprofit community organizations, municipalities and public library boards may submit requests for assistance with projects that promote the development of the arts.

Cultural Facilities Improvement Program

Assistance is available for the renovation or development of physical facilities used for cultural purposes by nonprofit community organizations, municipalities, and Library Boards.

Inquiries about Ministry grants should be directed to your Regional Services Office.

Ministry of Culture and Communications Regional Services Offices

Northern Region

1825 Arthur Street East
Thunder Bay P7E 5N7
(807) 475-1683
Toll-free: 1-800-465-6939
Fax: (807) 623-6629

479 Government Road
Dryden P8N 3B3
(807) 223-3331
Fax: (807) 223-6942

200 Elm Street East, 4th Floor
Sudbury P3C 5N3
(705) 675-4383
Toll-free: 1-800-461-4025
Fax: (705) 675-7735

RESOURCE INFORMATION

22 Wilcox Street, 2nd Floor
Timmins P4N 3K6
(705) 267-8018
Toll-free: Zenith 98991
Fax: (705) 268-3394

390 Bay Street, 3rd Floor
Sault Ste. Marie P6A 1X2
(705) 759-8652
Toll-free: 1-800-461-7284
Fax: (705) 759-8653

Eastern Region

1 Nicholas Street, Suite 612
Ottawa K1N 7B7
(613) 566-3728
Toll-free: 1-800-267-1910
Fax: (613) 566-2703

280 Pinnacle Street, Suite 3
Belleville K8N 3B1
(613) 968-3474
Toll-free: 1-800-267-0573
Fax: (613) 968-6690

Central Region

10 St. Mary Street, 2nd Floor
Toronto M4Y 1P9
(416) 965-6597
Fax: (416) 324-4566

114 Worsley Street
Barrie L4M 1M1
(705) 737-0543
Toll-free: 1-800-461-4308
Fax: (705) 737-1361

Western Region

119 King Street West, 8th Floor
Hamilton L8N 3Z9
(416) 521-7229
Toll-free: 1-800-263-8514
Fax: (416) 521-7613

15 Church Street, Suite 406
St. Catharines L2R 3B5
(416) 685-7397
Toll-free: 1-800-263-5411
Fax: (416) 684-9855

30 Duke Street West, 4th Floor
Kitchener N2H 3W5
(519) 578-8200
Toll-free: 1-800-265-2189
Fax: (519) 578-1632 (Tourism and Recreation Office)

255 Dufferin Avenue, 6th Floor
London N6A 5K6
(519) 679-7146
Toll-free: 1-800-265-4731
Fax: (519) 679-7077 (Tourism and Recreation Office)

Duff-Baby House
221 Mill Street
Windsor N9C 2R1
(519) 256-5486
Toll-free: 1-800-265-5668

For more detailed information on funding sources, please contact the agencies listed above, or refer to the most recent copy of *Directory of the Arts*, a handbook of the Canadian Conference of the Arts, 126 York Street, Suite 400, Ottawa, Ontario, K1N 5T5, (613) 238-3561, fax (613) 238-4849. This publication is available at a cost of \$29.95 + \$2.00 postage.

II. PROGRAM SOURCES

Listed below is a brief synopsis of some of the resources available to communities throughout Ontario. Please contact the agencies for confirmation of programs, costs and other details that may be subject to change.

A - ARTS ORGANIZATIONS

The Ontario Association of Art Galleries is the provincial nonprofit organization representing public art galleries and arts-related organizations throughout Ontario. As an umbrella association, OAAG has a mandate to speak for its members and to encourage co-operation between all organizations involved in the visual arts. Further, OAAG acts as an advisory body in matters of professional interest, particularly to all levels of government and their agencies where there is concern for policies affecting the visual arts. The Association is active in the development of high standards of excellence, professionalism and uniform methods of care of collections and educational presentation of art within each centre.

Services available to members include *Dateline*, a bimonthly newsletter containing news and general information of interest to the visual arts community; seminars and workshops for professional development; publications such as the *Art Gallery Handbook*, which contains information on facility operations; the *Who's Who Directory*, a reference guide listing key personnel in 170 provincial visual arts institutions; and *Calculating the Economic Impact*, a guide for assessing the economic value of cultural organizations to their communities.

OAAG presents three annual awards of merit. The **Corporate Award**, to encourage greater support of the visual arts by the private sector; the **Fenn Individual Award**, to recognize exemplary individual contribution to the visual arts and the **OAAG Design Awards**, to encourage excellence in the field of gallery publications. Membership in OAAG is available to individuals, as well as institutions. Telephone or write for a membership brochure:

Ontario Association of Art Galleries (OAAG)
439 Wellington St. West
Toronto, Ontario M5V 1E7
(416) 598-0714

The Ontario Museum Association is a nonprofit organization of individuals and institutions committed to advancing standards of excellence in provincial museums. Membership currently stands at 850 individual and 150 institutional members. It is governed by an elected Council and maintains a Secretariat in Toronto. In 1985 the OMA received Awards of Merit from both the Canadian Museums Association and the American Association for State and Local History in recognition of its outstanding leadership role on the Canadian Museum scene.

The OMA offers over 50 days of professional development opportunities for museum and art gallery workers per year, through one-, two- and three-day seminars and courses. Also included in its educa-

tional program is an extensive collection of audio-visual and video programs excellent for staff and/or volunteer training (brochure listing subjects available upon request).

The Association publishes a quarterly journal, *Museum Quarterly*, featuring articles on topics of museological interest, and a bimonthly newspaper, *Currently*. A number of technical leaflets are also published each year. Special publications currently in print are the *Museum and Archival Supplies Handbook* (1985) and the *Historic Sites Supplies Handbook* (1989).

The Association sponsors a major electronic network linking Ontario museums and heritage organizations. The electronic communications network, called Trillium, is a joint project of the Ontario Museum Association and the Canadian Heritage Information Network. Trillium helps Ontario museums and heritage organizations exchange information, share ideas and find new and more efficient ways to do their work.

The OMA also provides representation to all levels of government on matters pertinent to the museum community. A variety of other benefits are available to individual and institutional members. Telephone or write for a membership brochure:

Ontario Museum Association (OMA)
465 King Street East, Unit 13
Toronto, Ontario M5A 1L6
(416) 348-8672

Visual Arts Ontario is Canada's largest and most active art association. It is a chartered nonprofit organization, operated by a Board of Directors and supported by its membership, government and corporate and private donors.

Members of Visual Arts Ontario have a wide variety of services available to them, such as: discounts on art supplies, services and art magazine subscriptions, group rates on personal (health) insurance, regularly scheduled programs in Toronto and throughout the province, Artists' Business Seminars, the Art Placement Program, the Artists' Slide Registry, the Colour Xerography Centre and a growing Resource Centre. Members also receive the quarterly magazine *Artviews* and *Agenda*, VAO's comprehensive listing of events in the local, national and international art community.

Other Visual Arts Ontario Publications include: *The Visual Arts Handbook* (3rd edition), *The Facts of Art*, *Art in Architecture* (*Art for the Built Environment in the Province of Ontario*), *Toronto Art and Artist's Guide* and *International Resources for Canadian Artists*.

Membership in the association is open to artists and all those individuals and organizations interested in the visual arts. Telephone or write for a membership brochure:

Visual Arts Ontario (VAO)
439 Wellington Street West, 2nd Floor
Toronto, Ontario M5V 1E7
Attention: Membership Co-ordinator
(416) 591-8883

RESOURCE INFORMATION

B - AUDIO-VISUAL RESOURCES - FILM

Contact the following for assistance with programs, single screenings, series or festivals and for information on rental of film.

Edward P. Taylor Audio-Visual Centre

Art Gallery of Ontario
317 Dundas Street West
Toronto, Ontario M5T 1G4
Attention: Head, Film and Video Programs
(416) 977-0414, ext. 260
Fax: (416) 979-6646

Canadian Film Institute Film Library

115 Torbay Road, Unit 9
Markham, Ontario L3R 2M9
(416) 475-3750

The Canadian Filmmakers' Distribution Centre is an artist-run organization promoting and distributing the works of independent filmmakers. The film collection contains examples of experimental, documentary, animation and dramatic film forms. Access to a small screening facility for preview purposes, cosponsorship of screenings, workshops and advice and suggestions for programming purposes are available. Phone or write for a free catalogue:

67A Portland Street
Toronto, Ontario M5V 2M9
(416) 593-1808

The Ministry of Culture and Communications Resource Centre provides a free loan service of films, slides and videotapes. Please contact your local Regional Services office or the Resource Centre directly:

77 Bloor Street West, 9th Floor
Toronto, Ontario M7A 2R9
Attention: Audio-Visual Services
(416) 963-2914
Fax: (416) 965-0810

Ontario Film Institute

Ontario Science Centre
770 Don Mills Road
Don Mills, Ontario M3C 1T3
(416) 429-4100

Your Community Film Library

Your Public Library

C - AUDIO-VISUAL RESOURCES - SLIDES AND MEDIA KITS

Art Gallery of Ontario

Edward P. Taylor Audio-Visual Centre

A comprehensive collection of nearly 90,000 35mm slides and media kits illustrating the history of art and architecture is available for loan throughout Canada for educational purposes at a nominal charge.

Media kits are also available for circulation within Canada from the Audio-Visual Centre of the Art Gal-

lery of Ontario. The format of the kits and short descriptions are as follows:

ART GALLERY OF ONTARIO

A 4-part series that traces the history of Canadian art from 1700 to 1980 using examples from the collection of the Art Gallery of Ontario. This series is available in English and French.

Canadian Art 1700-1910 (35 slides, 20 minutes)*

Art Canadien 1700-1910 (35 slides, 23 minutes)*

Canadian Art 1910-1945 (36 slides, 34 minutes)*

Art Canadien 1910-1945 (36 slides, 32 minutes)*

Canadian Art 1945-1970 (43 slides, 38 minutes)*

Art Canadien 1945-1970 (43 slides, 38 minutes)*

Canadian Art 1970-1980 (41 slides, 57 minutes)*

Art Canadien 1970-1980 (41 slides, 43 minutes)*

SELECTED STUDIES IN CANADIAN ART

This 5-part series deals with various aspects of Canadian art and architecture. Each kit contains slides, an audio cassette and a booklet.

Canadian Architecture

Canadian Drawings and Watercolours

Canadian Prints

Canadian Sculpture

Canadian Women Artists: A Brief Survey

ARTS OF THE WESTERN WORLD

This series of 12 media kits is a survey of art history presented in chronological sequence from prehistory to the present. It examines the important stylistic trends in art through the ages, as well as the social, political and religious milieu in which they were created. Each kit contains approximately 35 slides, an audiotape and an explanatory text. The kits are 15-20 minutes in length (except those in two parts, which last 30 minutes).

In the Beginning

Greek

Etrusco-Roman

Early Christian and Byzantine

Romanesque

Gothic (in 2 parts)

Italian Renaissance and Mannerism (in 2 parts)

The Age of Renaissance and Mannerism outside Italy

Baroque in the 17th Century (in 2 parts)

Baroque and Rococo in the 18th Century

Multiplication of Styles 1700-1900 (in 2 parts)

Modern Art (in two parts)

WILLIAM BLAKE: HIS ART AND TIMES

27 slides, 37-minute audiotape cassette and guidebook.

THE CENTRE FOR HUMANITIES SEMINARS IN MODERN ART

This series of media kits offers students a basic introduction to major movements in European and American art from the 1860s to the 1960s. Arranged chronologically, the paintings present an intellectual history of modern man. Each kit contains 80 slides and the tapes are approximately 20 minutes.

The Break with Tradition

The Reconstruction of Space

RESOURCE INFORMATION

Exploring the Heart and Mind Contemporary Trends

IMAGES: WHY MAN CREATES

This media kit is a good introduction to the creative art forms within society. It stresses the significance of creative endeavours throughout history in such diverse areas as painting, writing and dance. The kit contains 80 slides and lasts for 18 minutes.

METROPOLITAN MUSEUM SEMINARS IN ART

These media kits introduce art through analysis and comparison of great paintings from different periods. Each topic examines style, technique and composition. The kits are 25 minutes in length.

What is Painting/Realism

Expressionism/Abstraction

Composition: As Pattern, Structure, Expression

Techniques: Fresco/Tempera and Oil/Watercolour, Pastel and Prints

The Artist as Social Critic/The Artist as Visionary

MONET'S YEARS AT GIVERNY

Claude Monet spent 43 years of his life at Giverny painting his surroundings and sensitively recording the rich light and atmosphere. It was there that he developed his new style, which bridged the 19th and 20th centuries. This new style and the paintings that he produced at Giverny are the subject of the media kit. Included in the kit are 41 slides and a 30-minute audiotape.

HENRY MOORE: LOOKING AT HIS WORK WITH PHILIP JAMES

This media kit is an excellent introduction to Henry Moore, as artist and individual. Moore explains his work and replies to questions put to him by his friend Philip James. The kit contains 112 slides, an audiotape and a guidebook.

HENRY MOORE SCULPTURE FROM THE COLLECTION OF THE ART GALLERY OF ONTARIO

44 slides, 32 minutes*

HENRY MOORE SCULPTURE - OEUVRES DE LA COLLECTION DU MUSÉE DES BEAUX-ARTS DE L'ONTARIO

44 slides, 28 minutes*

TOWARDS A NATIONAL IMAGE: PAINTING IN CANADA C.1565-1900

Part A: *Two Nations in a New Land*, c. 1595-1790
Painters of Quebec, c. 1790-1850 (23 minutes)

Part B: *Painters of the Maritimes and Ontario*, c.1800-1850
The Western Frontier, c. 1775-1875 (21 minutes)

Part C: *Traditional Painters*, c. 1850-1900
Progressive Painters, c. 1880-1900 (31 minutes)

TREASURES OF IRISH ART

Magnificent art treasures from early Ireland gathered together for the first time. Featured are stunning gold and silver ornaments and illuminated manuscripts, including the celebrated Book of Kells. (40 slides and a 30-minute audiotape).

TREASURES OF TUTANKHAMUN

Beautiful and representative objects from the tomb of the boy-king Tutankhamun (1334-1325 B.C.) including statuettes, masks richly laid with jewels and funerary jewelry and furniture. Forty-one slides and a 30-minute audiotape.

TURNER AND THE SUBLIME

Thirty slides and a guidebook.

THE VATICAN COLLECTIONS: THE PAPACY AND ART

A kit based on the 1983 exhibition of the same title, which was held at the Metropolitan Museum of Art, New York. Includes 40 slides and a 36-minute audiotape.

VINCENT VAN GOGH AND THE BIRTH OF CLOISONISM

35 slides, 20-minute audiotape and guidebook.

100 YEARS OF THE POSTER IN CANADA

(159 slides, 31 minutes)

Transfer of the slide show prepared for the exhibition, *100 Years of the Poster in Canada*, which was organized and circulated by the Art Gallery of Ontario, Extension Services, 1979-80.

THE PLASTER WASTE MOULD

(71 slides, 16 minutes)

A step-by-step introduction to the procedure of making a plaster waste mould.

BRUSHES WITH HISTORY*

(Teacher's Guide, 20 slides)

A resource kit produced for high school teachers and students of art history. The kit is designed to complement the OAC course Modern Western Civilization. Included in the kit are 20 slides of works in the permanent collection of the Art Gallery of Ontario from the Enlightenment to 1988. Also included are extensive explanatory notes, a bibliography, glossaries, architectural examples and a concordance between the course guidelines and an art history text.

LOAN AND PURCHASE INFORMATION

Media kits and slides are available for a two-week loan period unless otherwise specified or renewed. The cost for borrowing media kits is \$7.50 per kit plus shipping costs. Slides may be borrowed at a rate of \$0.25 per slide, with a minimum order of \$2.00. Slides can be selected in person or can be arranged to be pulled. Telephone orders are not accepted. Please send orders by fax or mail. Courier service for delivering slides and media kits can also be arranged. The average cost for guaranteed 24-hour delivery service is \$3.00 each way (deliveries outside Ontario are slightly more expensive).

Ontario schools, school boards, community colleges and public libraries who send a Purchase Exemption Certificate with their order for purchase or loan will be exempt from provincial sales tax.

*** Asterisks indicate that this kit is available for purchase through the Edward P. Taylor Audio-Visual Centre.**

For more information about mail or fax orders please contact:

RESOURCE INFORMATION

Loans Consultant
Edward P. Taylor Audio-Visual Centre
Art Gallery of Ontario
317 Dundas Street West
Toronto, Ontario M5T 1G4
(416) 977-0414, ext. 258
Fax: (416) 979-6646

For individual slide purchase, contact:

AGO Book Shop

Art Gallery of Ontario
317 Dundas Street West
Toronto, Ontario M5T 1G4
(416) 979-6610
Fax: (416) 979-6646

Catalogues of AGO and visiting Canadian and international exhibitions, postcards and notecards of the AGO collection.

Ministry of Culture and Communications

Refer to listing under **Audio-Visual Resources – Film**

The Canadian Museum of Contemporary Photography lends slide-tape presentations from its "VIEW: The Canadian Photographer Series" at no cost to the borrower. Each presentation consists of 80 slides and an audiocassette pulsed to deliver the photographer's words and images at a set rate and sequence. Available to schools, galleries, museums and interest groups, this series is an excellent introduction to Canadian photography and to the lively and provocative minds behind the camera. For information, please contact:

Travelling Exhibition Coordinator
P.O. Box 465, Station "A"
Ottawa, Ontario
K1N 9N6
(613) 990-8258
Fax: (613) 952-3444

D – AUDIO-VISUAL RESOURCES – VIDEO

The Edward P. Taylor Audio-Visual Centre, Art Gallery of Ontario, has a collection of VHS foreign film classics and art documentaries that are available for loan periods of up to one week. In order to meet the demand for tapes, out-of-town borrowers must use a courier service, which can be arranged fairly inexpensively through the Loans Consultant. A modest fee is charged for in-house viewing of VHS tapes.

BORROWING PROCEDURES

Tapes borrowed on Tuesday, Wednesday or Thursday are due back by 5:00 pm the next day. Tapes borrowed on Friday are due back by 5:00 pm the following Tuesday. A maximum of three tapes may be borrowed at one time for a maximum of one week. All tapes are VHS and licensed for public performance.

Loan Charges: \$3.00 per tape per day; \$4.00 per tape per weekend.

Fines: \$5.00 per tape per day excluding Saturday and Sunday. Cost of replacement for loss or damage.

Carrels: \$2.00 per film, \$2.00 per three hours for art documentaries.

Hours: Tuesday to Friday 11:00 am to 5:00 pm. Wednesdays (mid-Sept. to mid-May) 11:00 am to 8:30 pm. Saturdays and Sundays CLOSED. Mondays 9:00 am to 5:00 pm RETURNS ONLY. (Please note that by special arrangement tapes can be dropped off at the Gallery outside of the hours specified above.)

ART DOCUMENTARY TITLES AVAILABLE

Alphabet: The Story of Writing
Pierre Bonnard: In Search of Pure Colour
Mary Cassatt: Impressionist from Philadelphia
And There Were Seven: The Story of A. J. Casson
Cathedral Engineers
Paul Cézanne: The Man and the Mountain
Chagall
Chambers: Tracks and Gestures
[Christo's] Islands
The Cubist Epoch
David: The Passing Show
Degas: The Unquiet Spirit
Delacroix: The Restless Eye
Théodore Géricault: Men and Wild Horses
Germany – Dada
Giotto and the Pre-Renaissance
In a Brilliant Light: Van Gogh in Arles
El Greco
Peggy Guggenheim: Art in Venice
The Hague School: Touched by Nature
Hockney the Photographer
Ingres: Slave of Fashion
Frida Kahlo
Wassily Kandinsky
Le Corbusier
Monsieur René Magritte
Edouard Manet: Painter of Modern Life
Miró: Theatre of Dreams
Henry Moore – The Sculptor
Mystery of Henry Moore
Louise Nevelson in Process
Ben Nicholson: Razor Edge
Georgia O'Keeffe
One Hundred and Fifty Years of Photography: An American Image
Picasso: The Man and His Work, Part I and II
Raphael – Part I: The Apprentice Years
Raphael – Part II: The Prince of Painters
Raphael – Part III: Legend and Legacy
Rodin
Saint-Gaudens: Masque of the Golden Bowl
Georges Seurat: Point, Counterpoint
Steichen: A Century in Photography
Tintoretto
Andy Warhol
Ranch: The Alan Wood Ranch Project
The Architecture of Frank Lloyd Wright
The Real World of Andrew Wyeth

Please note that new Film Classics and Art Documentary titles are added regularly. An updated list of titles is available upon request.

In addition to the circulating Rogers Communications, Inc. Collection, the Audio-Visual Centre has a collection of archival videotapes that must be viewed in the Centre. An appointment for viewing archival tapes is strongly recommended. The archival collec-

tion includes videos by artists such as Colin Campbell, Lisa Steele and Al Razutis and the instructional series by the AGO's Jim Williamson entitled *Media and Methods of the Artist*, in which various techniques are demonstrated. Kenneth Clark's *Civilization* series and much more. Many Gallery programs are also retained on video for reference purposes and may be viewed in the Audio-Visual Centre by appointment.

Ontario schools, school boards, community colleges and public libraries who send a Purchase Exemption Certificate with their order for loan will be exempt from provincial sales tax.

Enquiries/Reservations: Loans Consultant, Phone: (416) 977-0414, ext. 258. Fax: (416) 979-6646.

Art Metropole has an extensive archive comprising over 600 tapes spanning 15 years; tapes are available for viewing on the premises. Art Metropole has a series of artists' videotapes available for sale on VHS. A brochure describing the series is available.

788 King Street West
Toronto, Ontario
M5V 1N6
(416) 367-2304
Fax: (416) 362-5009

Charles Street Video is an artist-run video production and postproduction membership organization.

65 Bellwoods Avenue
2nd Floor
Toronto, Ontario
M6J 3N4
(416) 365-0564

The Ed Video Media Arts Centre is a nonprofit, artist-run access and exhibition centre for video and the media arts. We can assist small and large galleries with technical advice and program and exhibition suggestions free of charge. For a fee, our artist membership is available to facilitate workshops in rural and urban communities. Artists and nonprofit arts organizations may access video production and editing equipment for a yearly fee plus rental charges.

16A Wyndham Street North
Guelph, Ontario N1H 4E5
(519) 836-9811 (24-hour answering machine)
Hours: Monday to Friday, 9:15 am to 5:00 pm.

Trinity Square Video is a nonprofit charitable organization dedicated to providing public access to the tools of video and audio production. As well as regular services, the organization offers an extensive workshop program, technical services and a video collection available for in-house viewing. Membership is open to individuals and organizations.

172 John Street, 4th Floor
Toronto, Ontario M5T 1X5
Attention: Production Co-ordinator
(416) 593-1332

Inter/Access (Toronto Community Videotex) is an artist-run centre providing education in and access to computers and communications media. A member-

ship is \$50.00/year, enabling 24-hour access and reduced rates on equipment rental. Artists may use our facilities to create images and text, lay out posters and magazines, digitize and paint video images and explore networks and data bases. Hands-on workshops in these areas are held regularly, as well as special events and artists' presentations. Our online network, MATRIX, can be accessed remotely or at I/A to explore the uses of communications systems. A resource data base about electronic art and artists working with computers is being compiled.

001-1179A King Street West,
Toronto, Ontario
M6K 3C5
(416) 535-8601 (voice)
(416) 535-7598 (data, 8N1)

Ministry of Culture and Communications

Refer to listing under **Audio-Visual Resources - Film**

E - CRAFTS

The **Ontario Crafts Council** is a registered nonprofit corporation founded in 1976 through the union of the Canadian Guild of Crafts (Ontario) and the Ontario Craft Foundation. The goal of the Ontario Crafts Council is to promote and develop contemporary and traditional crafts. In addition to publishing *Ontario Craft* magazine and *CraftNews*, the Council maintains the Craft Gallery in Toronto and sponsors an extensive library and slide portfolio system. Through its wholly owned stores, the Guild Shop and Craftworks, the Council markets fine handcrafted objects gathered from across Canada. The Council is represented regionally through a network of individual volunteers, affiliated guilds and co-operating institutions. Membership in the Ontario Crafts Council is open to all.

The **Craft Resource Centre** of the Ontario Crafts Council is a special library and information exchange service for craftspeople, exhibiting centres and the interested public. The **Craft Resource Centre** produces several publications including information on upcoming craft fairs and exhibitions, craft suppliers, media resources, and so on. As well, information is available on health hazards in arts and crafts. The **Craft Resource Centre** also has slides available for sale or rental that include kits by media or craftspeople. For information contact:

Manager, Resource Centre
Chalmers Building
35 McCaul Street
Toronto, Ontario, M5T 1V7
(416) 977-3551
Fax: (416) 977-3552

F - DANCE, DRAMA, MIME, MUSIC

An excellent source book is published by the Canada Council Touring Office. The 1989 *Performing Arts Directory* is computerized to facilitate annual updates. It lists over 350 attractions and services available to the community. This publication is sold for \$15.00. Inclusion in the *Performing Arts Directory* does not necessarily constitute an endorsement of a particular listing

by the Canada Council. *TourPlus* is a magazine aimed at establishing a dialogue between people interested in the dissemination of the performing arts in Canada. A vehicle to promote discussions and exchanges, it is published four times a year. *TourInfo* is an information document on touring activities across Canada: touring projections, availability of performances, information on conferences, meetings, workshops, contact persons, etc., updated regularly. *TourPlus* and *TourInfo* are free of charge. These publications may be ordered by writing to the Information Services, Canada Council Touring Office, P.O. Box 1047, Ottawa, Ontario, K1P 5V8. Telephone: (613) 598-4342.

Touring Bulletins are published by the Ontario Arts Council several times each year. These bulletins contain detailed information (program dates, fees, touring areas, booking contacts, etc.) about tours throughout Ontario in dance, mime, music, theatre and puppets. Please contact the Touring Department, Ontario Arts Council, 151 Bloor Street West, Suite 500, Toronto, Ontario M5S 1T6, (416) 961-1660, to be included on the mailing list for the *Touring Bulletin*.

For schools, both elementary and secondary, the Ontario Arts Council also publishes annually the *Artslist: A Directory of Performing Arts Attractions for Schools*, which gives full details on most events available for young audiences in Ontario. To receive a copy, contact the Ontario Arts Council, Information Office.

Contact the following for information regarding programs for young audiences (preuniversity ages):

Prologue to the Performing Arts is a nonprofit organization providing a wide variety of top quality programs by professional performing artists and companies for young audiences throughout Ontario. These programs, offered in English and French, include theatre, mime, modern dance, opera, tap dance, puppetry, folk, pop, jazz, classical and contemporary music, ballet and storytelling.

2333 Dundas Street West, Suite 506
Toronto, Ontario
M6R 3A6
(416) 535-3545

G - EXHIBITION SOURCES

In addition to the exhibitions circulated by the Art Gallery of Ontario Extension Services program, exhibitions can be booked through the extension departments of other provincial galleries. Other major sources of travelling exhibitions within Ontario are:

The Canadian Museum of Civilization (formerly the National Museum of Man) coordinates a program of circulating exhibitions, both nationally and internationally. For information, contact:

Assistant Director, Exhibitions & Programmes
Directorate,
Canadian Museum of Civilization
100 Laurier Street
P.O. Box 3100, Station "B"
Hull, Quebec, J8X 4H2.
(418) 643-2158
Fax: (418) 646-9705

The Canadian Museum of Contemporary Photography circulates an impressive variety of framed exhibitions of contemporary Canadian photography at minimal cost and difficulty. There are no exhibition fees. Canadian borrowers share transportation costs with CMCP; centres outside Canada assume incoming and outgoing costs, customs and brokerage fees. A **Traveling Exhibitions catalogue** is free to qualified borrowers. For reference, the periodically updated loose-leaf binder can be purchased for \$25.00. Cheques or money orders should be made payable to the Receiver General of Canada. For more information contact:

Travelling Exhibition Coordinator
Canadian Museum of Contemporary Photography
P.O. Box 465, Station 'A'
Ottawa, Ontario, K1N 9N6
(613) 990-8258.
Fax: (613) 952-3444

The McMichael Canadian Art Collection. Kleinburg, offers small travelling exhibitions drawn from the gallery's permanent collection of works by members of the Group of Seven and their contemporaries, Inuit artists and Indian artists. In addition, the McMichael is circulating a didactic exhibition focusing on the conservation and restoration of works of art. For further information, please contact:

Exhibitions Co-ordinator
McMichael Canadian Art Collection
Kleinburg, Ontario, L0J 1C0
(416) 893-1121
Fax: (416) 893-2588

The National Gallery of Canada will re-introduce a program of exhibitions designed to circulate nationally and internationally as of April 1990. A Directory of Programs and Services, providing information on specific exhibitions and on other services extended by the Gallery is available. For more information, contact:

Coordinator, National Programme
Exhibitions Division
National Gallery of Canada
P.O. Box 427, Station "A"
Ottawa, K1N 9N4
(613) 990-7549
Fax: (613) 993-4385

The Ontario Crafts Council offers a variety of craft exhibitions for national and provincial circulation. These exhibitions feature works in ceramic, glass, metal, wood and fibre. For further information please contact:

Curator
Ontario Crafts Council
Chalmers Building
35 McCaul Street
Toronto, Ontario, M5T 1V7
(416) 977-3551
Fax: (416) 977-3552

The Ontario Science Centre offers a limited program of travelling exhibitions. The Centre's *Science Circus* and *Body Works* are the largest, with several dozen exhibits, demonstrations, and scientific films. They are

transported by truck and installed in a public place for approximately 17 days. These exhibitions involve full-time supervision by Ontario Science Centre staff. An unsupervised travelling exhibition entitled *The Seeing Brain* illustrates the process of visual perception. It is available from one week to several months to centres providing reasonable levels of security and maintenance. A visually challenging collection of framed photographs by Gera Dillon called *Optickles* allows the viewer to find the source of the images by peeking at participational answer panels. In addition, the Science Centre can offer Science *Sideshows* and workshops tailored to the themes of special community needs. For further information, please contact:

Extension Office
Ontario Science Centre
770 Don Mills Road
Don Mills, Ontario M3C 1T3
(416) 429-4100
Fax: (416) 429-2934

The Royal Botanical Gardens offers a variety of lectures and workshops related to indoor and outdoor horticulture, natural history and floral design. A few small exhibits are also available on a limited basis for fairs and exhibitions. For further information, please contact:

Head of Education
Royal Botanical Gardens
P.O. Box 399
Hamilton, Ontario L8N 3H8
(416) 527-1158, Toll-free (Ontario except area code 807): 1-800-263-8450. From area code 807, call collect.
Fax: (416) 577-0375

The Royal Ontario Museum offers exhibitions for circulation on a broad range of topics related to their collections. The Outreach Services Department of the Royal Ontario Museum is responsible for the development of Travelling Exhibits for circulation across Canada, as well as throughout the province of Ontario. Other provincial programs offered by the department include Travelling School Cases, Resource Boxes, the Dinosaur Museumobile (maiden tour commences May 1990), the In-School Program and the Speakers Bureau, with each program designed to serve various segments of the community. In addition, Museum Advisory Services are provided to provincial, national and international institutions. We may also be contacted regarding French-Language Services and Multicultural Programs offered at the Royal Ontario Museum. For further information, please contact:

Scheduler - Travelling Exhibits
Royal Ontario Museum
100 Queen's Park
Toronto, Ontario M5S 2C6
(416) 586-5681
Fax: (416) 586-5863

TVOntario offers workshops, consultations, presentations and specific videotapes that demonstrate the interactive learning potential of television by generating ways of creating new and different activities for the

public. This service is available to schools, libraries, community centres, recreation centres, health-care organizations, service groups, art galleries, museums, art clubs and arts councils. Participants learn ways to use various television series and TVO guidebooks to create courses and programs for their groups. For more information, contact:

TVOntario, Utilization Services
P.O. Box 200, Station "Q"
Toronto, Ontario M4T 2T1
(416) 484-2600
Fax: (416) 484-2725

The following galleries circulate exhibitions to communities in their region:

Ontario Galleries

Macdonald Stewart Art Centre, Guelph
Art Gallery of Hamilton
Agnes Etherington Art Centre, Kingston
Kitchener/Waterloo Art Gallery, Kitchener
Oakville Galleries
The Robert McLaughlin Gallery, Oshawa
National Gallery of Canada, Ottawa
Lynnwood Arts Centre, Simcoe
Laurentian University Museum and Arts Centre, Sudbury
Thunder Bay Art Gallery
Art Gallery of Windsor
Woodstock Public Art Gallery

Other Provinces

Vancouver Art Gallery
Royal B.C. Provincial Museum, Victoria
Glenbow Museum, Calgary
The Nickle Arts Museum, Calgary
Edmonton Art Gallery
Mackenzie Art Gallery, Regina
Mendel Art Gallery, Saskatoon
Winnipeg Art Gallery, Man.
McCord Museum, Montreal
Musée d'art Contemporain de Montréal
Musée des Beaux-arts de Montréal
Beaverbrook Art Gallery, Fredericton
Dalhousie Art Gallery, Halifax
Acadia University Art Gallery, Wolfville
Confederation Centre Art Gallery and Museum, Charlottetown
Memorial University Art Gallery, St. John's

OUTREACH ONTARIO/FESTIVALS

OUTREACH ONTARIO, a program of the Ministry of Culture and Communications, is designed to make provincial cultural resources more readily available to people throughout Ontario by offering programs free of charge or at a nominal fee to community festivals. Participating agencies include the Art Gallery of Ontario, the McMichael Canadian Art Collection, the Ontario Science Centre, the Royal Ontario Museum, the Royal Botanical Gardens, Science North and TVOntario.

Refer to the **Booking OUTREACH ONTARIO/Fes-**

tival Programs section of this **Catalogue of Extension Services** for information on the Art Gallery of Ontario's available programs. The resources offered by other participating agencies include the Royal Ontario Museum's Speakers Bureau, a variety of illustrated talks on the Royal Ontario Museum's current work in ecology, archaeology and many other areas. The Royal Botanical Gardens offers a series of talks and demonstrations on horticulture, walks and talks on nature studies and demonstrations and workshops on botanical arts. The Ontario Science Centre's exhibits are available for travel throughout the province, and the McMichael Canadian Art Collection offers small exhibitions of Canadian art for circulation.

For information, contact the Program Co-ordinator, Art Gallery of Ontario Extension Services, (416) 979-6638, or the Manager, Agency Operations, Cultural Industries and Industries Branch of the Ministry of Culture and Communications, 77 Bloor Street West, Toronto, Ontario M7A 2R9, (416) 965-6487, Fax (416) 965-5883, or your Regional Services Office.

SPEAKERS BUREAUS

The Art Gallery of Ontario offers a **Speakers Service**. For more information, see the listings of available topics and speakers in the front section of this **Catalogue** or contact the Administrative Assistant, Extension Services, (416) 977-0414. In order to book the Art Gallery of Ontario **Speakers Service**, kindly complete the **Booking Form/Speakers Service** at the back of the **Catalogue** and forward it to the Administrative Assistant, Extension Services.

The following institutions have a Speakers Bureau program. Please contact them for further information regarding topics, dates, costs and so on.

National Gallery of Canada, Ottawa, (613) 990-0581,
Fax (613) 993-4385 (Note: temporarily unavailable)
Professional Art Dealers Association of Canada, Inc.
(PADAC), (416) 979-1276, Fax (416) 979-8766
Royal Botanical Gardens, Hamilton, (416) 527-1158,
Fax (416) 577-0375
Royal Ontario Museum, Toronto, (416) 586-5636 or
586-5685, Fax (416) 586-5863

1990

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SEPTEMBER

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OCTOBER

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The *Resource Information* section is intended to provide quick reference material to provincial exhibiting centres. Additional information is available either from the individual agency or organization listed or from the Head, Extension Services. The various programs offered change periodically in response to needs.

I GRANTING AGENCIES

The following is a listing of the major grant sources available to non-profit organizations involved in the visual arts in Ontario. In all instances, very strong emphasis is placed on evidence of strong community-based support for the organization; these potential grants cannot be thought of as an alternative to community support.

THE CANADA COUNCIL

99 Metcalfe Street

P.O. Box 1047

Ottawa, Ontario K1P 5V8

Attention: Communications Service

Art Galleries and Museums, Artist-Run Centres, Printshops, Art Bank, Media Arts Programs, Explorations Program

(613) 598-4365

Exhibition Assistance to Public Art Galleries and Artist-Run Centres

These grants are made to public art galleries for exhibitions of contemporary visual art. The funds contribute to the direct costs of curatorial research, presentation, circulation, and documentation. Those artist-run centres not receiving *Operating and Program Assistance* (see below) are eligible for *Exhibition Assistance*. Artist-run centres receiving operating assistance are eligible for circulation and documentation assistance only through this program.

Programming Assistance to Public Art Museums and Galleries

The Canada Council's programming assistance to the public art museums and galleries of Canada is intended to contribute to the development, advancement, and understanding of the contemporary visual arts through the ongoing curatorial activities of these organizations.

To be eligible for funding, museums must have a professional staff engaged in the ongoing activities of collecting, interpreting, programming, and publishing the work of Canadian contemporary visual artists.

Special Project Assistance: General Assistance and Publication Assistance

The *Special Project Assistance* program includes two components: *General Assistance* and *Publication Assistance*. *General Assistance* is intended for non-recurring projects in the visual arts such as conferences, research, and symposia. The visual arts include architecture, painting and sculpture, printmaking, mixed media, crafts, photography, and performance art. *Publications Assistance* is intended for publications of a special nature that will receive national or international distribution. These may include the re-

sults of research, anthologies, or critical writing.

Special Project Assistance is available to art galleries, artist-run centres, art schools, and others engaged in the advancement of visual art. Application can be made by individuals, groups, or organizations.

Operating and Program Assistance to Artist-Run Centres

These grants are made available to artist-run centres and assist with operating and programming expenses on an annual basis.

Grants to Printshops and Production and Service Centres

Grants are made to Printshops, Production and Service Centres requiring financial aid with the costs of providing specialized facilities and technical help to artists (i.e. operating expenses, equipment, salaries, or travel and fees of artists, specialists, or master printers visiting the organization). Centres must be incorporated as non-profit organizations, and must be directed by professional artists. Applications are evaluated according to the following criteria:

- the quality of support material
- the relevance of service to the artistic community
- the quality of the artistic direction
- the level of administrative competence

Assistance to National Service Organizations

This program is intended to contribute to the operating and programming costs of national organizations serving the visual arts in Canada. National service organizations eligible for funding under this program must be able to demonstrate their ability to provide ongoing services to visual artists, artists' groups, or organizations; must engage in extensive research and evaluation; must deliver national information services; and must offer programs designed to accommodate the artists' interaction with the political and educational institutions of the country. Visual arts organizations and interest groups that offer programs and services intended to advance the professional status of their members do not qualify as national service organizations. These groups may be eligible for *Special Project Assistance* for research, symposia, or special publications.

Chalmers Fund for the Crafts

This program assists groups of professional craftspeople or non-profit craft organizations that wish to conduct innovative, experimental, and creative projects that have a theoretical or practical application in the development or advancement of the crafts in Canada. These projects should contribute to the creative development of the professional craft community.

The Visual Arts Section provides partial funding for special activities on a one-time basis. There are three categories of funding available through the Chalmers Fund: Special Projects, Research Projects, and Special Workshops.

Special Assistance for Performance Art

In recognition of the special costs incurred by artists and exhibitors of performance art, the Visual Arts Section offers assistance for the presentation of such work in public galleries and artist-run centres. *Special*

Assistance for Performance Art may be applied for by the following:

- artists who are presenting a performance work in either a gallery or an artist-run centre;
- artists who are touring their performance work to galleries or artist-run centres;
- galleries or artist-run centres that are presenting a performance or a series of performances.

Costs eligible under this program include fees for artists, transportation and travel costs, fees for special assistance required by the artist, and rental of special equipment.

Canadian Visiting Artists Program

The program enables organizations such as universities, art schools, artists' associations, museums, and exhibition centres to invite artists and craftspeople from other regions of Canada for short visits. The objectives of the *Canadian Visiting Artists Program* are to foster a healthy exchange of ideas within the Canadian visual arts community and to permit artistic communities to become familiar with Canadian artists from outside their region. This program is administered by the Visual Arts Section of the Canada Council.

Visiting Foreign Artists Program

Under its program of cultural exchanges with other countries, the Government of Canada offers grants to cultural organizations to support visits to Canada of distinguished foreign artists. The program is administered by the Arts Awards Service of the Canada Council on behalf of the Department of External Affairs. It is intended to encourage visits by artists of outstanding achievement of Canadian cultural organizations and institutions. While in Canada the foreign artists are expected to direct workshops and teach master classes for professional artists or advanced students.

Communications Fund

The Council offers travel assistance to professional staff of public galleries and program coordinators of artist-run centres to encourage investigation for visual arts programming. Research and travel costs for specific exhibitions are funded through the Curatorial Assistance component of the *Exhibition Assistance Program* (see program description above). Curators and arts administrators may be eligible for personal Travel Grants through the Arts Awards Service (consult *Aid to Artists Brochure*).

Art Bank

The Art Bank was created in 1972 to complement the programs of the Visual Arts Section of the Canada Council. The following programs are offered to art galleries:

1. Through the *Special Purchase Assistance Program*, public art galleries, artist-run centres, and museums can apply for funds to be used towards the purchase of contemporary Canadian works of art. The gallery is asked to raise an amount up to \$10,000 outside its regular acquisitions budget, which may then be matched by the Art Bank.
2. Through *Special Projects and Loans* works from the Art Bank collection may be borrowed by public gal-

leries for specific exhibitions or for extended loans in Canada and elsewhere.

Media Arts Section Programs

Financial assistance is provided for the direct, creative use of communications technologies and related media. The Media Arts Section administers three major programs: film and holography, video and audio, and integrated media (computer processing, imaging – visual and acoustic – or system control, computer telecommunications, laser techniques, video disc and optical storage media). Individual applicants must be professional artists who have committed themselves professionally to the disciplined process of making art. Non-profit organizations requesting operational funding must have been in operation for at least one year and have an active board of directors and an established administrative structure.

Explorations Program

Explorations is a multi-disciplinary and project-oriented program which offers support to individuals and groups proposing projects that introduce new approaches to creative expression, extend the limits of an existing art form, cross disciplines, or fulfill specific needs in the development of the arts. Through a flexible mandate, it covers cultural and artistic activities not normally eligible for funding under other Council programs.

DEPARTMENT OF COMMUNICATIONS

Museum Assistance Programs

219 Argyle Avenue

Ottawa, Ontario K1A 0M8

Attention: Regional Officer, Ontario

(613) 996-8504

Upgrading and Equipment Assistance Program

This program provides technical and financial assistance to institutions for the purchase of major equipment for the preservation of collections. Financial assistance is also available toward feasibility studies, long-range institutional development plans, or specific project planning exercises leading to capital development.

Conservation Assistance Program

This program provides financial and technical assistance for the development of in-house conservation facilities in museums and art galleries. A percentage of salary support is available to institutions wishing to create new conservation positions. The program also provides funding for advanced level professional development training for conservation staff in qualifying institutions.

Exhibitions Assistance Program

This program provides financial assistance for the production of exhibitions which extend access to the collections that reflect our natural, cultural, and technological heritage. Assistance is available for travelling exhibitions, temporary exhibitions that cannot travel, and, in some instances, for permanent exhibitions. The exhibitions may be of collections relating to science, technology, history, or art. Exhibitions of con-

temporary art are not eligible as these are supported by the Canada Council.

Registration Assistance Program

This program provides financial and technical assistance to museums to document their collections to a certain set of standards. At this time, archaeology, ethnology, history, fine arts, and ornithology collections receive priority. Funds are also available to assist an institution in the design and development of a registration system to meet its needs. The program's criteria are currently under review.

Special Activities Assistance Program

This program provides assistance towards projects that interpret the aims of the National Museum Policy imaginatively and that develop new and innovative ways of making Canadians more aware of their heritage and of their museums. Funds are available for special projects, visiting specialists, publications, conferences, and management projects.

Training Assistance Program

This program provides financial assistance to programs of training in museum studies that will promote a greater degree of professionalism in all areas of museum and art gallery work. The program also encourages the expansion of the body of knowledge on museum studies and the development of more effective methods of museum training through assistance to specialized research and study projects.

ONTARIO ARTS COUNCIL

151 Bloor Street West, Suite 500
Toronto, Ontario M5S 1T6
(416) 961-1660
Toll free line: 1-800-387-0058

Visual Arts Grants

Special Projects: Assistance with short-term or one-time-only projects related to the visual arts is available to Ontario-based non-profit arts groups or organizations. New clients of the Ontario Arts Council, Visual Arts Office, must make their first application to this category for assistance with costs such as artists' and/or jury fees, catalogues, and transportation of works of art.

Galleries: Program support is available to public galleries to assist principally with exhibition and programming.

Artist-Run Centres: Assistance is available for both program and operating costs to artist-run spaces, collectives, or collaboratives of artists incorporated as non-profit organizations.

Subventions du bureau franco-ontarien

Galleries et centres d'activités artistiques: Les galeries sans but lucratif peuvent présenter une demande d'aide financière pour défrayer une partie du coût de leur programmation artistique, y compris des artistes dans le cadre des expositions.

Touring Arts Fund

The *Touring Arts Fund* is a program of underwriting subsidy designed to assist local non-profit community organizations to sponsor full-length touring performances by Canadian artists in theatre, music, dance, and mime.

Ontario Arts Council funding is based on population and geographic factors as well as eligibility of the artist and the sponsor. School-hour performances are not eligible. Funding is determined on a percentage of the artistic fees.

For further information, please contact the Touring Officer.

For further information regarding other grants that are available from the Ontario Arts Council for Arts/Education, Community Arts Development, Dance, Film and Photography, Franco-Ontarien, Literature, Music, Touring, Theatre, and Visual Arts categories, please contact the Communications Office, Ontario Arts Council.

ONTARIO MINISTRY OF CULTURE AND COMMUNICATIONS

77 Bloor Street West, 3rd Floor
Toronto, Ontario M7A 2R9
(416) 965-6256

For all programs of the Ministry of Culture and Communications, please address initial inquiry to the Regional Offices in your area as listed below.

Arts Abroad Program

Assistance is available to non-profit organizations for cultural sharing projects (e.g. exhibitions, visiting artists) involving other provinces or countries. Contact the Arts Branch of the Ministry of Culture and Communications at the above address.

Operating Grant Program

Assistance is directed toward the basic operating expenditures of eligible public art galleries. Contact the Arts Branch of the Ministry of Culture and Communications at the above address.

Outreach Ontario

Grants are available to libraries to assist with special cultural programs such as appearances by creative and performing artists.

Other programs that increase the library's role as a multi-purpose community cultural resource may also be eligible. Contact the appropriate Ontario Library Service Office for more information.

Project Grants

Grants are available to assist with activities of a cultural nature that are relevant to and supported by communities.

Non-profit community organizations, municipalities, and public library boards may submit requests for assistance with projects that promote the development of the arts.

Cultural Facilities Improvement Program

Assistance is available for the renovation or develop-

RESOURCE INFORMATION

ment of physical facilities used for cultural purposes by non-profit community organizations, municipalities, and Library Boards.

Inquiries about Ministry grants should be directed to your Regional Services Office.

Ministry of Culture and Communications Regional Services Offices

Northern Region

1825 Arthur Street East
Thunder Bay P7E 5N7
(807) 475-1683
Toll free: 1-800-465-6939

479 Government Road
Dryden P8N 3B3
(807) 223-3331

200 Elm Street East, 4th Floor
Sudbury P3C 5N3
(705) 675-4383
Toll free: 1-800-461-4025

22 Wilcox Street, 2nd Floor
Timmins P4N 3K6
(705) 267-8018
Toll free: Zenith 98991

390 Bay Street, 3rd Floor
Sault Ste. Marie P6A 1X2
(705) 759-8652
Toll free: 1-800-461-7284

Eastern Region

1 Nicholas Street
Suite 612
Ottawa K1N 7B7
(613) 566-3728
Toll free: 1-800-267-1910

280 Pinnacle Street, Suite 3
Belleville K8N 3B1
(613) 968-3474
Toll free: 1-800-267-0573

Central Region

10 St. Mary Street, 2nd Floor
Toronto M4Y 1P9
(416) 965-6597

114 Worsley Street
Barrie L4M 1M1
(705) 737-0543
Toll free: 1-800-461-4308

Western Region

119 King Street West, 8th Floor
Hamilton L8N 3Z9
(416) 521-7229
Toll free: 1-800-263-8514

15 Church Street, Suite 406
St. Catharines L2R 3B5
(416) 685-7397
Toll free: 1-800-263-5411

30 Duke Street West, 4th Floor
Kitchener N2H 3W5
(519) 578-8200
Toll free: 1-800-265-2189

255 Dufferin Avenue, 6th Floor
London N6A 5K6
(519) 679-7146
Toll free: 1-800-265-4731

Duff-Baby House
221 Mill Street
Windsor N9C 2R1
(519) 256-5486
Toll free: 1-800-265-5668

For more detailed information on funding sources, please contact the agencies listed above, or refer to the most recent copy of *Directory of the Arts*, a handbook of the Canadian Conference of the Arts, 126 York Street, Suite 400, Ottawa, Ontario, K1N 5T5, (613) 238-3561. This publication is available at a minimal cost.

II PROGRAM SOURCES

Listed below is a brief synopsis of some of the resources available to communities throughout Ontario. Please contact the agencies for confirmation of programs, costs, and other details that may be subject to change.

ARTS ORGANIZATIONS

Ontario Association of Art Galleries

The Ontario Association of Art Galleries is a provincial non-profit organization representing public art galleries and arts-related organizations throughout Ontario. As an umbrella association, OAAG's mandate is to speak for its members and to encourage cooperation between all organizations involved in the visual arts. Further, OAAG acts as an advisory body in matters of professional interest, particularly to all levels of government and their agencies where there is concern for policies affecting the visual arts. The Association is active in the development of high standards of excellence, professionalism, and uniform methods of care of collections and educational presentation of art within each centre.

Services available to members include a bi-monthly newsletter, containing news and general information of interest to the visual arts community; seminars and workshops for professional development; publications such as the *Art Gallery Handbook*, containing information on facility operations; the *Who's Who Directory*, a reference guide listing key personnel in 170 provincial visual arts institutions; *Calculating the Economic Impact*, a guide for assessing the economic value of cultural organizations to its community.

OAAG presents three annual awards of merit. The *Corporate Award*, to encourage greater support of the visual arts by the private sector; the *Fenn Individual Award*, to recognize exemplary individual contribution to the visual arts, and the *OAAG Design Awards*, to encourage excellence in the field of gallery publications.

Membership in OAAG is available in three categories: Full Gallery Membership, Friend Non-Profit Organization, and Individual Friends. Telephone or write for a membership brochure:

Ontario Association of Art Galleries (OAAG)
439 Wellington St. West
Toronto, Ontario M5V 1E7
(416) 598-0714

Ontario Museum Association

The Ontario Museum Association is a non-profit organization of individuals and institutions committed to advancing standards of excellence in provincial museums. Membership currently stands at 850 individual and 150 institutional members. It is governed by an elected Council and maintains a Secretariat in Toronto. In 1985 the OMA received Awards of Merit from both the Canadian Museums Association and the American Association for State and Local History in recognition of its outstanding leadership role on the Canadian Museum scene.

The OMA offers over fifty days of professional development opportunities for museum and art gallery

workers per year, through one-, two-, and three-day seminars and courses. Also included in its educational program is an extensive collection of audio-visual and video programs excellent for staff and/or volunteer training (brochure listing subjects available upon request).

The Association produces a quarterly journal of articles and book and exhibit reviews entitled *Museum Quarterly* and a bi-monthly newsletter, *Currently*. Special publications currently in print include: *Sources and Resources - A Guide to Museum Organizations and Related Resources*, and the *Museum and Archival Supplies Handbook*, an invaluable reference source on museum supplies and procedures.

The Association sponsors a major electronic network linking Ontario museums and heritage organizations. The electronic communications network, called Trillium, is a joint project of the Ontario Museum Association and the Canadian Heritage Information Network. Trillium helps Ontario museums and heritage organizations exchange information, share ideas, and find new and more efficient ways to do their work.

The OMA also provides representation to all levels of government on matters pertinent to the museum community. A variety of other benefits are available to individual and institutional members. Telephone or write for a membership brochure:

Ontario Museum Association (OMA)
465 King Street East
Unit 13
Toronto, Ontario M5A 1L6
(416) 367-3677

Visual Arts Ontario

Visual Arts Ontario is Canada's largest and most active art association. It is a chartered non-profit organization, operated by a Board of Directors and supported by its membership, government, corporate, and private donors.

Members of Visual Arts Ontario have a wide variety of services available to them such as: discounts on art supplies, services and art magazine subscriptions, group rates on personal (health) insurance, regularly scheduled programs in Toronto and throughout the province, Artists' Business Seminars, the *Art Placement Program*, the *Artists' Slide Registry*, the *Colour Xerography Centre*, and a growing *Resource Centre*. Members also receive quarterly *Artviews* magazine and *Agenda*, VAO's comprehensive listing of events in the local, national, and international art community.

Visual Arts Ontario Publications include: *Artviews*, *Agenda*, the *Visual Arts Handbook* (3rd edition), *The Facts of Art*, *Art in Architecture* (*Art for the Built Environment in the Province of Ontario*), *Toronto Art and Artist's Guide*, and *International Resources for Canadian Artists*.

Membership in the association is open to artists and all those individuals and organizations interested in the visual arts. Telephone or write for a membership brochure:

Visual Arts Ontario (VAO)
439 Wellington Street West, 2nd Floor
Toronto, Ontario M5V 1E7
Attention: Membership Co-ordinator
(416) 591-8883

AUDIO-VISUAL RESOURCES - FILM

For assistance with programs, single screenings, series, or festivals, and for information on rental of film contact:

Edward P. Taylor Audio-Visual Centre

Art Gallery of Ontario
317 Dundas Street West
Toronto, Ontario M5T 1G4
Attention: Head, Film and Video Programs
(416) 977-0414, ext. 260

Canadian Film Institute Film Library

115 Torbay Road, Unit 9
Markham, Ontario L3R 2M9
(416) 475-3750

Canadian Filmmakers' Distribution Centre

67A Portland Street
Toronto, Ontario M5V 2M9
(416) 593-1808

The CFMDC is an artist-run organization promoting and distributing the works of independent filmmakers. The film collection contains examples of experimental, documentary, animation, and dramatic film forms. Access to a small screening facility for preview purposes, co-sponsorship of screenings, workshops, and advice and suggestions for programming purposes are available. Phone or write for a free catalogue.

Ministry of Culture and Communications Resource Centre

77 Bloor Street West, 9th Floor
Toronto, Ontario M7A 2R9
Attention: Audio-Visual Services
(416) 963-2914

The Resource Centre of the Ministry of Culture and Communications provides a free loan service of films, slides, and videotapes. Please contact your local Regional Services office or the Resource Centre directly.

Ontario Film Institute

Ontario Science Centre
770 Don Mills Road
Don Mills, Ontario M3C 1T3
(416) 429-4100

Your Community Film Library

Your Public Library

AUDIO-VISUAL RESOURCES - SLIDES AND MEDIA KITS

Art Gallery of Ontario

For a brochure outlining their services, please contact:

Edward P. Taylor Audio-Visual Centre

Art Gallery of Ontario
317 Dundas Street West
Toronto, Ontario M5T 1G4
Attention: Loans Consultant
(416) 977-0414, ext. 258

A comprehensive collection of 35mm slides, media kits, and videotapes illustrating the history of art and architecture is available for loan throughout Canada for educational purposes at a nominal charge.

Media Kits are also available for circulation within Canada from the Audio-Visual Centre of the Art Gallery of Ontario. The format of the kits and short descriptions are as follows:

ART GALLERY OF ONTARIO

A four part series that traces the history of Canadian art from 1700 to 1980 using examples from the collection of the Art Gallery of Ontario. This series is available for purchase or loan.

Canadian Art 1700-1910 from the Collection of the Art Gallery of Ontario
Canadian Art 1910-1945 from the Collection of the Art Gallery of Ontario
Canadian Art 1945-1970 from the Collection of the Art Gallery of Ontario
Canadian Art 1970-1980 from the Collection of the Art Gallery of Ontario

SELECTED STUDIES IN CANADIAN ART

This five-part series deals with various aspects of Canadian art and architecture. Each kit contains slides, an audio cassette, and a booklet.

Canadian Architecture
Canadian Drawings and Watercolours
Canadian Prints
Canadian Sculpture
Canadian Women Artists: A Brief Survey

ARTS OF THE WESTERN WORLD

This series of twelve media kits is a survey of art history presented in chronological sequence from prehistory to the present. It examines the important stylistic trends in art through the ages, as well as the social, political, and religious milieu in which it was created. Each kit contains approximately thirty-five slides, an audio-tape, and an explanatory text. The kits are fifteen to twenty minutes in length (except those in two parts, which last thirty minutes).

In the Beginning
Greek
Etrusco-Roman
Early Christian and Byzantine
Romanesque
Gothic (in two parts)
Italian Renaissance and Mannerism (in two parts)
The Age of Renaissance and Mannerism outside Italy
Baroque in the 17th Century (in two parts)
Baroque and Rococo in the 18th Century
Multiplication of Styles 1700-1900 (in two parts)
Modern Art (in two parts)

WILLIAM BLAKE: HIS ART AND TIMES

Twenty-seven slides, thirty-seven minute audio-tape cassette and guidebook.

THE CENTRE FOR HUMANITIES SEMINARS IN MODERN ART

This series of media kits offers students a basic introduction to major movements in European and American art from the 1860s to the 1960s. Arranged chronologically, the paintings present an intellectual history of modern man. Each kit contains eighty slides and the tapes are approximately twenty minutes.

The Break with Tradition
The Reconstruction of Space

RESOURCE INFORMATION

Exploring the Heart and Mind Contemporary Trends

IMAGES: WHY MAN CREATES

This media kit is a good introduction to the creative art forms within society. It stresses the significance of creative endeavors throughout history in such diverse areas as painting, writing, and dance. The kit contains eighty slides and lasts for eighteen minutes.

METROPOLITAN MUSEUM SEMINARS IN ART

These media kits introduce art through analysis and comparison of great paintings from different periods. Each topic examines style, technique, and composition. The kits are twenty-five minutes in length.

What is Painting/Realism

Expressionism/Abstraction

Composition: As Pattern, Structure, Expression

Techniques: Fresco/Tempera and Oil/Watercolour, Pastel and Prints

The Artist as Social Critic/The Artist as Visionary

MONET'S YEARS AT GIVERNY

Claude Monet spent forty-three years of his life at Giverny painting his surroundings and sensitively recording the rich light and atmosphere. It was there that he developed his new style that bridged the nineteenth and twentieth centuries. This new style and the paintings that he produced at Giverny are the subject of the media kit. Included in the kit are forty-one slides and a thirty-minute audio-tape.

HENRY MOORE: LOOKING AT HIS WORK WITH PHILIP JAMES

This media kit is an excellent introduction to Henry Moore, as artist and individual. Moore explains his work and replies to questions put to him by his friend Philip James. The kit contains 112 slides, an audio-tape, and guidebook.

HENRY MOORE SCULPTURE FROM THE COLLECTION OF THE ART GALLERY OF ONTARIO

This kit contains forty-four slides and lasts for thirty minutes. It is available for purchase or loan.

TOWARDS A NATIONAL IMAGE: PAINTING IN CANADA C.1565-1900

Part A: *Two Nations in a New Land*, c.1595-1790
Painters of Quebec, c.1790-1850 (23 minutes)

Part B: *Painters of the Maritimes and Ontario*,
c.1800-1850
The Western Frontier, c.1775-1875 (21
minutes)

Part C: *Traditional Painters*, c.1850-1900
Progressive Painters, c.1880-1900 (31
minutes)

TREASURES OF IRISH ART

Magnificent art treasures from early Ireland gathered together for the first time. Featured are stunning gold and silver ornaments and illuminated manuscripts, including the celebrated Book of Kells. Forty slides and a thirty-minute audio-tape.

TREASURES OF TUTANKHAMUN

Beautiful and representative objects from the tomb of the boy-king Tutankhamun (1334-1325 B.C.) including statuettes, masks richly laid with jewels, and fu-

nerary jewelry and furniture. Forty-one slides and a thirty-minute audio-tape.

TURNER AND THE SUBLIME

Thirty slides and a guidebook.

THE VATICAN COLLECTIONS: THE PAPACY AND ART

A kit based on the 1983 exhibition of the same title which was held at the Metropolitan Museum of Art, New York. Includes forty slides and a thirty-six minute audio-tape.

VINCENT VAN GOGH AND THE BIRTH OF CLOISONISM

Thirty-five slides, twenty-minute audio-tape, and guidebook.

All media kits are available for a two-week loan period unless otherwise specified or renewed. The cost is \$5.00 per kit plus shipping costs. For further information please contact: Audio-Visual Loans Consultant, Art Gallery of Ontario.

For individual slide purchase, contact:

AGO Book Shop

Art Gallery of Ontario
317 Dundas Street West
Toronto, Ontario M5T 1G4
(416) 977-0414 ext. 610

Catalogues of AGO, visiting Canadian and international exhibitions.

Ministry of Culture and Communications

Refer to listing under *Audio-Visual Resources - Film*

Canadian Museum of Contemporary Photography

P.O. Box 465, Station "A"
Ottawa, Ontario
K1N 9N6
(613) 990-8258

The Canadian Museum of Contemporary Photography lends at no cost slide-tape presentations from its "VIEW: The Canadian Photographer Series." Available to schools, galleries, museums, and interest groups in Canada, the series is an excellent introduction to Canadian photography and to the lively and provocative minds behind the camera. Please contact the coordinator of Travelling Exhibitions for information.

AUDIO-VISUAL RESOURCES - VIDEO

Edward P. Taylor Audio-Visual Centre

Art Gallery of Ontario
(refer to above address)

A collection of videotapes by artists is available for viewing in the Audio-Visual Centre at the Art Gallery of Ontario. Also available for study purposes is a group of tapes entitled *Media and Methods of the Artist* in which various techniques are demonstrated. Many Gallery programs are retained on video for reference purposes and may be viewed in the Audio-Visual Centre by appointment. Catalogue available.

In addition, several videotapes are available for circulation within Canada. They include: Lawren Harris;

RESOURCE INFORMATION

Bronze Casting; Cornelius Kreighoff; Peter Paul Rubens: The Elevation of the Cross; Homer Watson; Conservation of "Above Lake Superior"; Jock Macdonald; F.H. Varley; James Morrice; Auguste Rodin: The Burghers of Calais; Edgar Degas; van Gogh and the Expressive Use of Colour; Frans Hals; Leonardo da Vinci; Michelangelo.

VHS foreign film classics and art documentaries are also available for loan periods of up to one week. Please write for a list of titles and charges. In order to meet the demand for the tapes, out-of-town borrowers must use a courier service. A modest fee is charged for in-house viewing of VHS tapes.

Art Metropole

788 King Street West
Toronto, Ontario
M5V 1N6
(416) 367-2304

Art Metropole has an extensive archive comprising over six hundred tapes spanning fourteen years; tapes are available for viewing on the premises. Art Metropole has a series of artists' videotapes available for sale on VHS and Beta. A brochure describing the series is available.

Charles Street Video

65 Bellwoods Avenue,
2nd Floor
Toronto, Ontario
M6J 3N4
(416) 365-0564

An artists' post-production membership organization.

Ed Video Media Arts Centre Incorporated

16A Wyndham Street North
Guelph, Ontario N1H 4E5
(519) 836-9811

For artists' video editing, equipment rental, technical advice, in-house screening of tapes, program and exhibiting suggestions.

Trinity Square Video

172 John Street, 4th Floor
Toronto, Ontario M5T 1X5
Attention: Production Coordinator
(416) 593-1332

For artists' video editing, equipment rental, technical advice, in-house screening of tapes, program and exhibiting suggestions.

Inter/Access (Toronto Community Videotex)

1179A King Street West, #001
Toronto, Ontario
M6K 3C5
(416) 535-8601 (personal inquiry)
(416) 535-7598 (computer link)

Inter/Access is an artist-run, access and training centre for computer-based and communications media. I/A offers access to graphics, text-based and communications work stations and runs a regular series of workshops and artist presentations. Membership is \$50.00 per year, providing twenty-four-hour access to equipment and reduced fees for workshops.

MATRIX is Inter/Access' cultural network, running twenty-four hours a day with two dedicated phone-lines. It contains artwork and information of interest to the cultural community. Subscription is free.

Ministry of Culture and Communications

Refer to listing under *Audio-Visual Resources - Film*

CRAFTS

Ontario Crafts Council

346 Dundas Street West
Toronto, Ontario M5T 1G5
(416) 977-3551
Attention: Manager, Resource Centre

The Ontario Crafts Council is a registered non-profit corporation founded in 1976 through the union of the Canadian Guild of Crafts (Ontario) and the Ontario Craft Foundation. The goal of the Ontario Crafts Council is to promote and develop contemporary and traditional crafts. In addition to publishing *Ontario Craft* magazine and *CraftNews*, the Council maintains the Craft Gallery in Toronto and sponsors an extensive library and slide portfolio system. Through its wholly-owned store, the Guild Shop, the Council markets fine hand-crafted objects gathered from across Canada. The Council is represented regionally through a network of individual volunteers, affiliated guilds, and co-operating institutions. Membership in the Ontario Crafts Council is open to all.

The *Craft Resource Centre* of the Ontario Crafts Council is a special library and information exchange service for craftspeople, exhibiting centres, and the interested public. The *Resource Centre* produces several publications including information on upcoming craft fairs and exhibitions, craft suppliers, media resources, information, and so on. As well, information is available on health hazards in arts and crafts. The *Craft Resource Centre* also has slides available for sale or rental which include kits by media or crafts people.

DANCE, DRAMA, MIME, MUSIC

An excellent source book is published by the Touring Office of the Canada Council. The *Touring Artists Directory of the Performing Arts in Canada* lists over eight hundred attractions and some two hundred services available to community groups. This publication costs \$25.00 and may be ordered by writing to the Marketing Information Services, Touring Office of the Canada Council, P.O. Box 1047, Ottawa, Ontario, K1P 5V8 (telephone: (613) 598-4342). Inclusion in the *Touring Directory* as an attraction does not necessarily constitute an endorsement of a particular listing by the Canada Council. The Touring Office *Bulletin* is published six times a year to complement the other publications. It is an information tool covering current performing arts touring, marketing development, names of agents, presenters, provincial arts organizations, a calendar of contact events, and so on. Five of the issues deal with specific themes and programs of the Touring Office: dance, theatre, music, festivals, and presenters. Other publications dealing with touring of performing arts in Canada are also available from the above address.

Touring Bulletins are published by the Ontario Arts Council several times each year. These bulletins contain detailed information (programs dates, fees, touring areas, booking contacts, etc.) about tours throughout Ontario in dance, mime, music, theatre, and puppets. Please contact the Touring Department, Ontario Arts Council, 151 Bloor Street West, Suite 500, Toronto, Ontario M5S 1T6, (416) 961-1660, to be included on the mailing list for the *Touring Bulletin*.

For schools, both elementary and secondary, the Ontario Arts Council also publishes annually the *Artslist: A Directory of Performing Arts Attractions for Schools*, which gives full details on most events available for young audiences in Ontario. To receive a copy, contact the Ontario Arts Council, Information Office.

For information regarding programs for young audiences (pre-university ages), please contact:

Prologue to the Performing Arts

2333 Dundas Street West
Suite 506
Toronto, Ontario
M6R 3A6
(416) 535-3545

Prologue to the Performing Arts is a non-profit organization providing a wide variety of top quality programs by professional performing artists and companies for young audiences throughout Ontario. These programs, offered in English and French, include theatre, mime, modern dance, opera, tap dance, puppetry, folk, pop, jazz, classical and contemporary music, ballet, and storytelling. In 1987-88, Prologue presented 1,770 performances for more than 700,000 Ontario students.

EXHIBITION SOURCES

In addition to the exhibitions circulated by the Art Gallery of Ontario Extension Services program, exhibitions can be booked through the extension departments of other provincial galleries. These exhibitions, as well as individual exhibitions that are organized by galleries in Ontario for circulation within the province, are listed in *Sources and Resources: A Guide to Museum Organizations and Related Resources*. This book and the *Directory of Ontario Museums, Art Galleries, Archives and Related Institutions* are published by the Ontario Museum Association and are available at a nominal cost from their office at 38 Charles Street East, Toronto, Ontario M4Y 1T1, (416) 923-3868.

Other major sources of travelling exhibitions within Ontario are:

Canadian Museum of Civilization (formerly The National Museum of Man) coordinates a program of circulating exhibitions, both nationally and internationally. Regular programming is temporarily suspended until the museum re-opens in its new building in July 1989. For information, contact the Chief, Exhibitions Division, Canadian Museum of Civilization, Ottawa, Ontario K1A 0M8.

The Canadian Museum of Contemporary Photography circulates an impressive variety of framed exhibi-

tions from its collection at a minimal cost and difficulty. The CMCP Travelling Exhibitions catalogue, a periodically updated loose-leaf binder, is available free of charge to potential exhibitors. For more information, contact the Travelling Exhibition Program, Canadian Museum of Contemporary Photography, P.O. Box 465, Station "A", Ottawa, Ontario K1N 9N6, (613) 990-8258.

The McMichael Canadian Art Collection, Kleinburg, offers a series of small exhibitions for provincial circulation. These feature landmark works from the Collection focusing on the Group of Seven and their contemporaries. For further information, please contact the Exhibitions Co-ordinator, McMichael Canadian Art Collection, Kleinburg, Ontario, L0J 1C0, (416) 893-1121.

The National Gallery of Canada has temporarily suspended its program of providing travelling exhibitions and other services. A regular travelling exhibition program is expected to be in place as of April 1, 1990; other services may become available before that date. For current information please contact the Coordinator, National Programme, Exhibitions Division, National Gallery of Canada, P.O. Box 427, Station "A", Ottawa, K1N 9N4, (613) 990-7549.

The Ontario Crafts Council offers a variety of craft exhibitions for national and provincial circulation. These exhibitions feature works in ceramics, glass, metal, wood, and fibre. For further information please contact the Curator, Ontario Crafts Council, 346 Dundas Street West, Toronto, Ontario M5T 1G5, (416) 977-3551.

The Ontario Science Centre offers a limited program of travelling exhibitions. The Centre's *Science Circus* and *Body Works* are the largest with several dozen exhibits, demonstrations, and scientific films. They are transported by truck and installed in a public place for approximately seventeen days. These exhibitions involve full-time supervision by Ontario Science Centre staff. An unsupervised travelling exhibition entitled *The Seeing Brain* illustrates the process of visual perception. It is available from one week to several months to centres providing reasonable levels of security and maintenance. A visually challenging collection of framed photographs by Gera Dillon called *Optikles* allows the viewer to find the source of the images by peeking at participational answer panels. In addition, the Science Centre can offer *Science Sideshows* and workshops tailored to the themes of special community needs. For further information, please contact the Extension Office, Ontario Science Centre, 770 Don Mills Road, Don Mills, Ontario M3C 1T3, (416) 429-4100.

The Royal Botanical Gardens offers a variety of extension programs such as lectures on horticulture, natural history, and arts and crafts. In addition, plant workshops, exhibits, and demonstrations are also offered. For further information, please contact the Co-ordinator of Education, P.O. Box 399, Hamilton, Ontario L8N 3H8, (416) 527-1158, Toll-free: 1-800-263-8450.

The Royal Ontario Museum offers exhibitions for circulation on a broad range of topics related to their collections. For further information, please contact the Scheduler – Travelling Exhibits, Royal Ontario Museum, 100 Queen's Park, Toronto, Ontario M5S 2C6, (416) 586-5685.

The Outreach Services Department of the Royal Ontario Museum is responsible for the development of Travelling Exhibits for circulation across Canada as well as throughout the province of Ontario. Other provincial programs offered by the department include Travelling School Cases, Resource Boxes, Museumobiles, the In-School Program and Speakers Bureau with each program designed to serve various segments of the community. In addition, Museum Advisory Services are provided to provincial, national, and international institutions. We may also be contacted regarding French Language Services and Multicultural Programs offered at the Royal Ontario Museum.

During the past year Outreach programs have provided services to over 750,000 people.

TVOntario offers workshops, consultations, presentations, and specific videotapes which demonstrate the interactive learning potential of television by generating ways of creating new and different activities for the public. This service is available to schools, libraries, community centres, recreation centres, health-care organizations, service groups, art galleries, museums, art clubs, and arts councils. Participants learn ways to use various television series and TVO handbooks to create courses and programs for their groups. For more information, contact TVOntario, Utilization Services, P.O. Box 200, Station Q, Toronto, Ontario M4T 2T1, (416) 484-2600.

The following galleries circulate exhibitions to communities in their region:

Ontario Galleries

Macdonald Stewart Art Centre, Guelph
Art Gallery of Hamilton
Agnes Etherington Art Centre, Kingston
Kitchener/Waterloo Art Gallery, Kitchener
Oakville Galleries
The Robert McLaughlin Gallery, Oshawa
Lynnwood Arts Centre, Simcoe
Laurentian University Museum and Arts Centre, Sudbury
Thunder Bay Art Gallery
Art Gallery of Windsor
Woodstock Public Art Gallery

Other Provinces

Vancouver Art Gallery
Royal B.C. Provincial Museum, Victoria
Glenbow Museum, Calgary
The Nickle Arts Museum, Calgary
Edmonton Art Gallery
Mackenzie Art Gallery, Regina
Mendel Art Gallery, Saskatoon
Winnipeg Art Gallery
McCord Museum, Montreal
Musée d'art Contemporain de Montréal
Musée des beaux-arts de Montréal
Beaverbrook Art Gallery, Fredericton

Dalhousie Art Gallery, Halifax
Acadia University Art Gallery, Wolfville
Confederation Centre Art Gallery and Museum, Charlottetown
Memorial University Art Gallery, St. John's

OUTREACH ONTARIO/FESTIVALS

OUTREACH Ontario, a program of the Ministry of Culture and Communications, is designed to make provincial cultural resources more readily available to people throughout Ontario by offering programs free of charge or at a nominal fee to community festivals. Participating agencies include the Art Gallery of Ontario, the McMichael Canadian Art Collection, the Ontario Science Centre, the Royal Ontario Museum, the Royal Botanical Gardens, Science North, and TVOntario.

Refer to the *Booking OUTREACH Ontario/Festival Programs* section of this *Catalogue of Extension Services* for information on the Art Gallery of Ontario's available programs. The resources offered by other participating agencies include the Royal Ontario Museum's Speakers Bureau, a variety of illustrated talks on the Royal Ontario Museum's current work in ecology, archaeology, and many other areas. Two museumobiles, one on archaeology in Ontario and one on fossils in Ontario, are available to travel to festivals and other special community events. The Royal Botanical Gardens offers a series of talks and demonstrations on horticulture, walks and talks on nature studies, and demonstrations and workshops on botanical arts. The Ontario Science Centre's exhibits are available for travel throughout the province and The McMichael Canadian Art Collection offers small exhibitions of Canadian art for circulation.

For information, contact the Program Coordinator, Art Gallery of Ontario Extension Services, (416) 979-6638, or the Manager, Agency Operations, Cultural Industries and Industries Branch of the Ministry of Culture and Communications, 77 Bloor Street West, Toronto, Ontario M7A 2R9, (416) 965-6487, or your Regional Services Office.

SPEAKERS BUREAUS

The Art Gallery of Ontario offers a *Speakers Service*. See listings of available topics and details in the front section of the *Catalogue*. In order to book the Art Gallery of Ontario *Speakers Service*, kindly complete the *Booking Form/Speakers Service* at the back of the *Catalogue*.

The following institutions have a Speakers Bureau program. Please contact them for further information regarding topics, dates, costs, and so on.

National Gallery of Canada, Ottawa, (613) 990-0581
(Note: temporarily unavailable)
Professional Art Dealers Association of Canada, Inc. (PADAC), (416) 979-1276
Royal Botanical Gardens, Hamilton, (416) 527-1158
Royal Ontario Museum, Toronto, (416) 586-5636 or 586-5685

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The *Resource Information* section is intended to provide quick reference material to provincial exhibiting centres. Additional information is available either from the individual agency or organization listed or from the Head, Extension Services. The various programs offered change periodically in response to needs.

Two excellent resource books for community arts groups are:

Cultural Resources in Ontario

A Public Relations Primer

These books are published by the Ministry of Culture and Communications and are available from the Government Bookstore, 880 Bay Street, Toronto, Ontario M5S 1Z8, or through the Regional Offices of the Ministry of Culture and Communications, listed on page 3 of this section of the *Catalogue*.

Another excellent resource guide, containing information on funding for museums, travelling exhibitions, helpful organizations, etc., is:

Sources and Resources: A Guide to Museum Organizations and Related Resources (1984 edition)

Published by the Ontario Museum Association, 465 King Street East, Unit 13, Toronto, Ontario M5A 1L6, (416) 367-3677.

All of the above books are available at a nominal charge.

I GRANTING AGENCIES

The following is a listing of the major grant sources available to non-profit organizations involved in the visual arts in Ontario. In all instances, very strong emphasis is placed on evidence of strong community-based support for the organization; these potential grants cannot be thought of as an alternative to community support.

CANADA COUNCIL

99 Metcalfe Street

P.O. Box 1047

Ottawa, Ontario K1P 5V8

Attention: Communications Service

Art Galleries and Museums, Artist-Run Centres,

Printshops, Art Bank, Media Arts Programs,

Explorations Program

(613) 598-4365

Exhibition Assistance to Public Art Galleries and Artist-Run Centres

These grants are made to public art galleries for exhibitions of contemporary visual art. The funds contribute to the direct costs of curatorial research, presentation, circulation, and documentation. Those artist-run centres not receiving *Operating and Program Assistance* (see below) are eligible for *Exhibition Assistance*. Artist-run centres receiving operating assistance are eligible for circulation and documentation assistance only through this program.

Operating and Program Assistance to Artist-Run Centres

These grants are made available to artist-run centres and assist with operating and programming expenses on an annual basis.

Grants to Printshops and Production and Service Centres

Grants are made to Printshops, Production, and Service Centres requiring financial aid with the costs of providing specialized facilities and technical help to artists (i.e. operating expenses, equipment, salaries, or travel and fees of artists, specialists or master printers visiting the organization). Centres must be incorporated as non-profit organizations and must be directed by professional artists. Applications are evaluated according to the following criteria:

- the quality of support material;
- the relevance of service to the artistic community
- the quality of the artistic direction;
- the level of administrative competence

Assistance to National Service Organizations

This program is intended to contribute to the operating and programming costs of national organizations serving the visual arts in Canada. National service organizations eligible for funding under this program must be able to demonstrate their ability to provide ongoing services to visual artists, artists' groups, or organizations; must engage in extensive research and evaluation; must engage in extensive research and evaluation; must deliver national information services; and must offer programs designed to accommodate the artists' interaction with the political and educational institutions of the country. Visual arts organizations and interest groups that offer programs and services intended to advance the professional status of their members do not qualify as national service organizations. These groups may be eligible for Special Project Assistance for research, symposia, or special publications.

Chalmers Fund for the Crafts

This program assists groups of professional craftspeople or non-profit craft organizations that wish to conduct innovative, experimental, and creative projects that have a theoretical or practical application in the development or advancement of the crafts in Canada. These projects should contribute to the creative development of the professional craft community.

The Visual Arts Section provides partial funding for special activities on a one-time basis. There are three categories of funding available through the Chalmers Fund: Special Projects, Research Projects, and Special Workshops.

Special Assistance for Performance Art

In recognition of the special costs incurred by artists and exhibitors of performance art, the Visual Arts Section offers assistance for the presentation of such work in public galleries and artist-run centres. Special Assistance for Performance Art may be applied for by the following:

- artists who are presenting a performance work in either a gallery or an artist-run centre;
- artists who are touring their performance work to galleries or artist-run centres;

RESOURCE INFORMATION

- galleries or artist-run centres which are presenting a performance or a series of performances.

Costs eligible under this program include fees for artists, transportation and travel costs, fees for special assistance required by the artist, and rental of special equipment.

Canadian Visiting Artists Program

The program enables organizations such as universities, art schools, artists' associations, museums, and exhibition centres to invite artists and craftspeople from other regions of Canada for short visits. The objectives of the Canadian Visiting Artists Program are to foster a healthy exchange of ideas within the Canadian visual arts community and to permit artistic communities to become familiar with Canadian artists from outside their region. This program is administered by the Visual Arts Section of the Canada Council.

Visiting Foreign Artists Program

Under its program of cultural exchanges with other countries, the Government of Canada offers grants to cultural organizations to support visits to Canada of distinguished foreign artists. The program is administered by the Arts Awards Service of the Canada Council on behalf of the Department of External Affairs. It is intended to encourage visits by artists of outstanding achievement of Canadian cultural organizations and institutions. While in Canada the foreign artists are expected to direct workshops and teach master classes for professional artists or advanced students.

Communications Fund

The Council offers travel assistance to professional staff of public galleries and program coordinators of artist-run centres to encourage investigation for visual arts programming. Research and travel costs for specific exhibitions are funded through the Curatorial Assistance component of the Exhibition Assistance Program (see program description above). Curators and arts administrators may be eligible for personal Travel Grants through the Arts Awards Service (consult *Aid to Artists Brochure*).

Art Bank

The Art Bank was created in 1972 to complement the programs of the Visual Arts Section of the Canada Council. The following programs are offered to art galleries:

1. Through the *Special Purchase Assistance Program*, public art galleries, artist-run centres, and museums can apply for funds to be used towards the purchase of contemporary Canadian works of art. The gallery is asked to raise an amount up to \$10,000 outside its regular acquisitions budget, which may then be matched by the Art Bank.
2. *Special Projects and Loans*: Works from the Art Bank collection may be borrowed by public galleries for specific exhibitions or for extended loans in Canada and elsewhere.

Media Arts Section Programs

Financial assistance is provided for the direct, creative use of communications technologies and related media. The Media Arts Section administers three major

programs: film and holography, video and audio, and computer-integrated media (computer processing, imaging - visual and acoustic - or system control, computer telecommunications, laser techniques, video disc, and optical storage media). Individual applicants must be professional artists who have committed themselves professionally to the disciplined process of making art. Non-profit organizations requesting operational funding must have been in operation for at least one year and have an active board of directors and an established administrative structure.

Explorations Program

Explorations is a multi-disciplinary and project-oriented program which offers support to individuals and groups proposing projects which introduce new approaches to creative expression, extend the limits of an existing art form, cross disciplines, or fulfill specific needs in the development of the arts. Through a flexible mandate, it covers cultural and artistic activities not normally eligible for funding under other Council programs.

DEPARTMENT OF COMMUNICATIONS

Museum Assistance Programs

219 Argyle Avenue

Ottawa, Ontario K1A 0M8

Attention: Regional Officer, Ontario

(613) 996-8504

Upgrading and Equipment Assistance Program

This program provides technical and financial assistance to institutions for the purchase of major equipment for the preservation of collections. Financial assistance is also available toward feasibility studies, long-range institutional development plans, or specific project planning exercises leading to capital development.

Conservation Assistance Program

This program provides financial and technical assistance for the development of in-house conservation facilities in museums and art galleries. A percentage of salary support is available to institutions wishing to create new conservation positions. The program also provides funding for advanced level professional development training for conservation staff in qualifying institutions.

Exhibitions Assistance Program

This program provides financial assistance for the production of exhibitions which extend access to the collections that reflect our natural, cultural, and technological heritage. Assistance is available for travelling exhibitions, temporary exhibitions that cannot travel, and, in some instances, permanent exhibitions. The exhibitions may be of collections relating to science, technology, history, or art. Exhibitions of contemporary art are not eligible as these are supported by the Canada Council.

Registration Assistance Program

This program provides financial and technical assistance to museums to document their collections to a certain set of standards. At this time, archaeology, ethnology, history, fine arts, and ornithology collec-

tions receive priority. Funds are also available to assist an institution in the design and development of a registration system to meet its needs. The program's criteria are currently under review.

Special Activities Assistance Program

This program provides assistance towards projects that interpret the aims of the Department of Communications Policy imaginatively and that develop new and innovative ways of making Canadians more aware of their heritage and of their museums. Funds are available for special projects, visiting specialists, publications, conferences, and management projects.

Training Assistance Program

This program provides financial assistance to programs of training in museum studies that will promote a greater degree of professionalism in all areas of museum and art gallery work. The program also encourages the expansion of the body of knowledge on museum studies and the development of more effective methods of museum training through assistance to specialized research and study projects.

ONTARIO ARTS COUNCIL

151 Bloor Street West, Suite 500
Toronto, Ontario M5S 1T6
(416) 961-1660

Visual Arts Grants

Special Projects: Assistance with short-term or one-time-only projects related to the visual arts is available to Ontario-based non-profit arts groups or organizations. New clients of the Ontario Arts Council, Visual Arts Office, must make their first application to this category for assistance with costs such as artists' and/or jury fees, catalogues, and transportation of works of art.

Galleries: Program support is available to public galleries to assist principally with exhibitions and programming.

Artist-Run Centres: Assistance is available for both program and operating costs to artists-run spaces, collectives, or collaboratives of artists incorporated as non-profit organizations.

Innovative Interpretive Projects: Assistance is available for projects designed to explore new techniques and/or innovative approaches to the interpretation of exhibitions, with a particular emphasis on contemporary art.

Curatorial Development Grants: Support is available to institutions for self-directed, mid-career development opportunities (such as a planned study tour, residency, or program of work) for curators. Note: Research and travel related to a specific exhibition are ineligible.

Subventions du bureau franco-ontarien

Galleries et centres d'activités artistiques: Les galeries sans but lucratif peuvent présenter une demande d'aide financière pour défrayer une partie du coût de leur programmation artistique, y compris des artistes dans le cadre des expositions.

Touring Arts Fund

The *Touring Arts Fund* is a program of underwriting subsidy designed to assist local non-profit community organizations to sponsor full-length touring performances by Canadian artists in theatre, music, dance, and mime.

Ontario Arts Council funding is based on population and geographic factors as well as eligibility of the artist and the sponsor. School-hour performances are not eligible. Funding is determined on a percentage of the artistic fees.

For further information, please contact the Ontour Officer.

For further information regarding other grants that are available from the Ontario Arts Council for Arts/Education, Community Arts Development, Dance, Film and Photography, Franco-Ontarien, Literature, Music, Ontour, Theatre, and Visual Arts categories, please contact the Communications Office, Ontario Arts Council.

ONTARIO MINISTRY OF CULTURE AND COMMUNICATIONS

77 Bloor Street West
Toronto, Ontario M7A 2R9

For all programs of the Ministry of Culture and Communications, please address initial inquiry to the Regional Offices in your area (see detailed listings on page 3).

Arts Abroad Program

Assistance is available to non-profit organizations for cultural sharing projects (e.g. exhibitions, visiting artists) involving other provinces or countries. Contact the Arts Branch of the Ministry of Culture and Communications at the above address.

Operating Grant Program

Assistance is directed toward the basic operating expenditures of eligible public art galleries. Contact the Arts Branch of the Ministry of Culture and Communications at the above address, or your Regional Services Office.

Outreach Ontario

Grants are available to libraries to assist with special cultural programs such as appearances by creative and performing artists.

Other programs that increase the library's role as a multi-purpose community cultural resource may also be eligible. Contact the appropriate Ontario Library Service Office for more information.

Project Grants

Grants are available to assist with activities of a cultural, multicultural or citizenship nature that are relevant to and supported by communities.

Non-profit community organizations, municipalities, Indian bands, and public library boards may submit requests for assistance with projects that promote the development of the arts, citizenship, and multiculturalism.

RESOURCE INFORMATION

Community Facilities Improvement Program

Assistant is available for the renovation or development of physical facilities used for cultural, multicultural, or citizenship purposes by non-profit community organizations, municipalities, Indian Bands, and Library Boards.

Inquiries about Ministry grants should be directed to your Regional Services Office.

Ministry of Culture and Communications Regional Services Offices

Northern Region

1825 East Arthur Street
Thunder Bay P7E 5N7
(807) 475-1683

P.O. Box 3000
479 Government Road
Dryden P8N 3B3
(807) 223-3331

200 Elm Street East
4th Floor
Sudbury P3C 5N3
(705) 675-4383

22 Wilcox Street, 2nd Floor
Timmins P4N 3K6
(705) 267-8018

390 Bay Street, 3rd Floor
Sault Ste. Marie
(705) 759-8652

Eastern Region

Rideau Trust Building
1 Nicholas Street
Room 1102, 11th Floor
Ottawa K1N 7B7
(613) 566-3728

280 Pinnacle Street, Suite 3
Belleville K8N 3B1
(613) 968-3474

Central Region

10 St. Mary Street, 2nd Floor
Toronto M4Y 1P7
(416) 965-6597

114 Worsley Street
Barrie L4M 1M1
(705) 737-0543

Western Region

P.O. Box 2112
119 King Street West, 8th Floor
Hamilton L8N 3Z9
(416) 521-7229

15 Church Street, Suite 406
St. Catharines L2R 3B7
(416) 685-7397

30 Duke Street West, 4th Floor
Kitchener N2H 3W5
(519) 578-8200

255 Dufferin Avenue, 6th Floor
London N6A 5K6
(519) 679-7146

Duff-Baby House
221 Mill Street
Windsor N9C 2R1
(519) 256-5486

For more detailed information on funding sources, please contact the agencies listed above, or refer to the most recent copy of *Who's Who*, a handbook of the Canadian Conference of the Arts, 126 York Street, Suite 400, Ottawa, Ontario, K1N 5T5, (613) 238-3561. This publication is available at a minimal cost.

II PROGRAM SOURCES

Listed below is a brief synopsis of some of the resources available to communities throughout Ontario. Please contact the agencies for confirmation of programs, costs, and other details that may be subject to change.

ARTS ORGANIZATIONS

Ontario Association of Art Galleries

As an umbrella organization for a membership of over eighty galleries and institutions, the Ontario Association of Art Galleries assists in the development of visual arts centres in Ontario. Services available to members include a bi-monthly newsletter, seminars and workshops, and publications relating to administration and management of public art institutions. Further information can be obtained from the Secretariat. Contact:

Ontario Association of Art Galleries (OAAG)
439 Wellington Street West
Toronto, Ontario M5V 1E7
(416) 598-0714

Ontario Museum Association

The Ontario Museum Association is a non-profit organization of individuals and institutions committed to advancing standards of excellence in provincial museums. Membership currently stands at 1,000 individual and 225 institutional members. It is governed by an elected Council and maintains a Secretariat in Toronto. In 1985 the OMA received Awards of Merit from both the Canadian Museums Association and the American Association for State and Local History in recognition of the its outstanding leadership role on the Canadian museum scene.

The OMA offers over fifty days of professional development opportunities for museum and art gallery workers per year, through one-, two-, and three-day seminars and courses. Also included in its educational program is an extensive collection of audio-visual and video programs excellent for staff and/or volunteer training (brochure listing subjects available upon request).

The Association produces a quarterly journal of articles and book and exhibit reviews entitled *Museum Quarterly* and a bi-monthly newsletter, *Currently*. Special publications in print include: *Sources and Resources - A Guide to Museum Organizations and Related Resources* and the *Museum and Archival Supplies Handbook*, an invaluable reference source on museum supplies and procedures.

The OMA also provides representation to all levels of government on matters pertinent to the museum community. A variety of other benefits are available to individual and institutional members. Telephone or write for a membership brochure:

Ontario Museum Association (OMA)
465 King Street East
Unit 13
Toronto, Ontario M5A 1L6
(416) 367-3677

Visual Arts Ontario

Visual Arts Ontario is Canada's largest and most active art association. It is a chartered non-profit organization, operated by a Board of Directors and supported by its membership, government, corporate, and private donors.

Members of Visual Arts Ontario have a wide variety of services available to them such as: discounts on art supplies, services and art magazine subscriptions, group rates on personal (health) insurance, regularly scheduled programs in Toronto and throughout the province, Artists' Business Seminars, the *Art Placement Program*, the *Artists' Slide Registry*, the *Colour Xerography Centre*, and a growing *Resource Centre*. Members also receive quarterly *Artviews* magazine and *Agenda*, VAO's comprehensive listing of events in the local, national, and international art community.

Visual Arts Ontario Publications include: *Artviews*, *Agenda*, *The Visual Arts Handbook* (3rd edition), *The Facts of Art*, *Art in Architecture* (*Art for the Built Environment in the Province of Ontario*), *Toronto Art and Artist's Guide*, and *International Resources for Canadian Artists*.

Membership in the association is open to artists and all those individuals and organizations interested in the visual arts. Telephone or write for a membership brochure:

Visual Arts Ontario (VAO)
439 Wellington Street West, 2nd Floor
Toronto, Ontario M5V 1E7
Attention: Membership Co-ordinator
(416) 591-8883

AUDIO-VISUAL RESOURCES - FILM

For assistance with programs, single screenings, series, or festivals, and for information on rental of film contact:

Edward P. Taylor Audio-Visual Centre

Art Gallery of Ontario
317 Dundas Street West
Toronto, Ontario M5T 1G4
Attention: Head, Audio-Visual Centre
(416) 977-0414, ext. 260

Canadian Centre for Films on Art and the Canadian Film Institute Film Library

211 Watline Avenue, Suite 211
Mississauga, Ontario L4Z 1P3
(416) 890-1117

Canadian Filmmakers' Distribution Centre

67A Portland Street
Toronto, Ontario M5V 2M9
(416) 593-1808

The CFMDC is an artist-run organization promoting and distributing the works of independent filmmakers. The film collection contains examples of experimental, documentary, animation, and dramatic film forms. Access to a small screening facility for preview purposes, co-sponsorship of screenings, workshops, and advice and suggestions for programming purposes.

RESOURCE INFORMATION

The Funnel

Experimental Film Theatre
11 Soho Street
Toronto, Ontario M5T 1Z6
(416) 979-8366

Ministry of Culture and Communications Resource Centre

77 Bloor Street West, 9th Floor
Toronto, Ontario M7A 2R9
Attention: Film-booking Clerk
(416) 965-6763

The Resource Centre of the Ministry of Culture and Communications provides a free loan service of films, slides, and videotapes. A catalogue is available. Please contact your local Regional Services office.

Ontario Film Institute

Ontario Science Centre
770 Don Mills Road
Don Mills, Ontario M3C 1T3

Your Community Film Library

Your Public Library

AUDIO-VISUAL RESOURCES - SLIDES AND MEDIA KITS

Art Gallery of Ontario

For a brochure outlining their services, please contact:
Edward P. Taylor Audio-Visual Centre
Art Gallery of Ontario
317 Dundas Street West
Toronto, Ontario M5T 1G4
Attention: Loans Consultant
(416) 977-0414, ext. 608

A comprehensive collection of 35mm slides, media kits, and videotapes illustrating the history of art and architecture is available for loan throughout Canada for educational purposes at a nominal charge.

Media Kits are also available for circulation within Canada from the Audio-Visual Centre of the Art Gallery of Ontario. The format of the kits and short descriptions are as follows:

ART GALLERY OF ONTARIO

A four part series which traces the history of Canadian art from 1700 to 1980 using examples from the collection of the Art Gallery of Ontario. This series is available for purchase.

- Canadian Art 1700-1910 from the Collection of the Art Gallery of Ontario*
- Canadian Art 1910-1945 from the Collection of the Art Gallery of Ontario*
- Canadian Art 1945-1970 from the Collection of the Art Gallery of Ontario*
- Canadian Art 1970-1980 from the Collection of the Art Gallery of Ontario*

SELECTED STUDIES IN CANADIAN ART

This five-part series deals with various aspects of Canadian art and architecture. Each kit contains slides, an audio cassette, and a booklet.

- Canadian Architecture*
- Canadian Drawings and Watercolours*
- Canadian Prints*
- Canadian Sculpture*
- Canadian Women Artists: A Brief Survey*

ARTS OF THE WESTERN WORLD

This series of twelve media kits is a survey of art history presented in chronological sequence from prehistory to the present. It examines the important stylistic trends in art through the ages, as well as the social, political, and religious milieu in which it was created. Each kit contains approximately thirty-five slides, an audio-tape, and an explanatory text. The kits are fifteen to twenty minutes in length (except those in two parts, which last thirty minutes).

The kits, for loan only, are as follows:

- In the Beginning*
- Greek*
- Etrusco-Roman*
- Early Christian and Byzantine*
- Romanesque*
- Gothic* (in two parts)
- Italian Renaissance and Mannerism* (in two parts)
- The Age of Renaissance and Mannerism outside Italy*
- Baroque in the 17th Century* (in two parts)
- Baroque and Rococo in the 18th Century*
- Multiplication of Styles 1700-1900* (in two parts)
- Modern Art* (in two parts)

WILLIAM BLAKE: HIS ART AND TIMES

Twenty-seven slides, thirty-seven-minute audio-tape cassette and guidebook.

THE CENTRE FOR HUMANITIES SEMINARS IN MODERN ART

This series of media kits offers students a basic introduction to major movements in European and American art from the 1860s to the 1960s. Arranged chronologically, the paintings present an intellectual history of modern man. Each kit contains eighty slides and the tapes are approximately twenty minutes.

- The Break with Tradition*
- The Reconstruction of Space*
- Exploring the Heart and Mind*
- Contemporary Trends*

IMAGES: WHY MAN CREATES

This media kit is a good introduction to the creative art forms within society. It stresses the significance of creative endeavours throughout history in such diverse areas as painting, writing, and dance. The kit contains eighty slides and lasts for eighteen minutes.

METROPOLITAN MUSEUM SEMINARS IN ART

These media kits introduce art through analysis and comparison of great paintings from different periods. Each topic examines style, technique, and composition. The kits are twenty-five minutes in length.

- What is Painting/Realism*
- Expressionism/Abstraction*

Composition: As Pattern, Structure, Expression
Techniques: Fresco/Tempera and Oil/Watercolour,
Pastel and Prints
The Artist as Social Critic/The Artist as Visionary

MONET'S YEARS AT GIVERNY

Claude Monet spent forty-three years of his life at Giverny painting his surroundings and sensitively recording the rich light and atmosphere. It was there that he developed his new style that bridged the nineteenth and twentieth centuries. This new style and the paintings that he produced at Giverny are the subject of the media kit. Included in the kit are forty-one slides and a thirty-minute audio-tape.

HENRY MOORE: LOOKING AT HIS WORK WITH PHILIP JAMES

This media kit is an excellent introduction to Henry Moore, as artist and individual. Moore explains his work and replies to questions put to him by his friend Philip James. The kit contains 112 slides, an audio-tape and guidebook.

HENRY MOORE SCULPTURE FROM THE COLLECTION OF THE ART GALLERY OF ONTARIO

This kit contains forty-four slides and lasts for thirty minutes. It is available for purchase.

TOWARDS A NATIONAL IMAGE: PAINTING IN CANADA C.1565-1900

Part A: *Two Nations in a New Land*, c.1595-1790
Painters of Quebec, c.1790-1850

Part B: *Painters of the Maritimes and Ontario*,
c.1800-1850

Part C: *The Western Frontier*, c.1775-1875
Traditional Painters, c.1850-1900
Progressive Painters, c.1880-1900

TREASURES OF IRISH ART

Magnificent art treasures from early Ireland gathered together for the first time. Featured are stunning gold and silver ornaments and illuminated manuscripts, including the celebrated Book of Kells. Forty slides and a thirty-minute audio-tape.

TREASURES OF TUTANKHAMUN

Beautiful and representative objects from the tomb of the boy-king Tutankhamun (1334-1325 BC) including statuettes, masks richly laid with jewels, and funerary jewelry, and furniture. Forty-one slides and a thirty-minute audio-tape.

TURNER AND THE SUBLIME

Thirty slides and a guidebook.

THE VATICAN COLLECTIONS: THE PAPACY AND ART

A kit based on the 1983 exhibition of the same title which was held at the Metropolitan Museum of Art, New York. Includes forty slides and a thirty-six minute audio-tape.

VINCENT VAN GOGH AND THE BIRTH OF CLOISONISM

Thirty-five slides, twenty-minute audio-tape and guidebook.

All media kits are available for a two-week loan period unless otherwise specified or renewed. The cost is \$5.00 per kit plus shipping costs. For further informa-

tion please contact: Audio-Visual Loans Consultant, Art Gallery of Ontario.

For individual slide purchase, contact:

The Book Shop

Art Gallery of Ontario
317 Dundas Street West
Toronto, Ontario M5T 1G4
(416) 977-6610

Catalogues of AGO, visiting Canadian, and international exhibitions.

Ministry of Culture and Communications

Refer to listing under *Audio-Visual - Film*

Canadian Museum of Contemporary Photography

Tunney's Pasture
Ottawa, Ontario
K1A 0M8
(613) 990-8258

The Canadian Museum of Contemporary Photography lends at no cost slide-tape presentations from its "VIEW: The Canadian Photographer Series." Available to schools, galleries, museums and interest groups in Canada, the series is an excellent introduction to Canadian photography and to the lively and provocative minds behind the camera. Please contact the coordinator of Travelling Exhibitions for information.

AUDIO-VISUAL RESOURCES - VIDEO

Edward P. Taylor Audio-Visual Centre

Art Gallery of Ontario
(refer to above address)

A collection of videotapes by artists is available for viewing in the Audio-Visual Centre at the Art Gallery of Ontario. Also available for study purposes is a group of tapes entitled *Media and Methods of the Artist* in which various techniques are demonstrated. Many Gallery programs are retained on video for reference purposes and may be viewed in the Audio-Visual Centre by appointment. Catalogue available. Charge: \$2.00 for each half day.

In addition, several videotapes are available for circulation within Canada. They include: Lawren Harris; Bronze Casting; Cornelius Kreighoff; Peter Paul Rubens: The Elevation of the Cross; Homer Watson; Conservation of "Above Lake Superior"; Jock Macdonald; F.H. Varley; James Morrice; Auguste Rodin; The Burghers of Calais; Edgar Degas; van Gogh and the Expressive Use of Colour; Frans Hals; Leonardo da Vinci; Michaelangelo.

VHS foreign film classics are also available for loan periods of up to one week. Please write for a list of titles and charges. In order to meet the demand for the tapes, out-of-town borrowers must use a courier service.

Art Metropole

217 Richmond Street West
Toronto, Ontario M5V 1W2
Attention: Video Director
(416) 977-1686

RESOURCE INFORMATION

Art Metropole has an extensive archive comprising over 600 tapes spanning 14 years; tapes are available for viewing on the premises. Art Metropole has a series of artists' videotapes available for sale on VHS and Beta. A brochure describing the series is available.

Charles Street Video

38 Charles Street East
Toronto, Ontario M4V 1T1

An artists' post-production membership organization.

Ed Video/The Ed Gallery

16A Wyndham Street North
Guelph, Ontario N1H 4E5
(519) 836-9811

For artists' video editing, equipment rental, technical advice, in-house screening of tapes, program, and exhibiting suggestions.

Trinity Square Video

172 John Street, 4th Floor
Toronto, Ontario M5T 1X5
Attention: Production Coordinator
(416) 593-1332

For artists' video editing, equipment rental, technical advice, in-house screening of tapes, program and exhibiting suggestions.

Toronto Community Videotex

192 Spadina Avenue, #303
Toronto, Ontario M5T 2C2
(416) 364-9264

A non-profit centre founded in 1981 for people interested in computer graphics, computer-based publishing and cultural uses of technology. Toronto Community Videotex offers advice and support, workshops on different aspects of computer technology, an extensive library and archival facility, loan of equipment to members, exhibition opportunities, database publishing support, a regular newsletter and an independently produced magazine dealing with aesthetic applications involving electronic media.

Members of Toronto Community Videotex have gained international acceptance for their art works and have represented Canada in biennales in Venice and São Paulo.

Ministry of Culture and Communications

Refer to listing under Audio-Visual Resources – Film

CRAFTS

Ontario Crafts Council

346 Dundas Street West
Toronto, Ontario M5T 1G5
(416) 977-3551

Attention: Manager, Resource Centre

The Ontario Crafts Council is a registered non-profit corporation founded in 1976 through the union of the Canadian Guild of Crafts (Ontario) and the Ontario Craft Foundation. The goal of the Ontario Crafts Council is to promote and develop contemporary and traditional crafts. In addition to publishing *Ontario*

Craft magazine and *CraftNews*, the Council maintains the Craft Gallery in Toronto and sponsors an extensive library and slide portfolio system. Through its wholly owned store, the Guild Shop, the Council markets fine hand-crafted objects gathered from across Canada. The Council is represented regionally through a network of individual volunteers, affiliated guilds, and cooperating institutions. Membership in the Ontario Crafts Council is open to all.

The *Craft Resource Centre* of the Ontario Crafts Council is a special library and information exchange service for craftspeople, exhibiting centres, and the interested public. The *Resource Centre* produces several publications including information on upcoming craft fairs and exhibitions, craft suppliers, media resources, information, etc. As well, information is available on health hazards in arts and crafts. The *Craft Resource Centre* also has slides available for sale or rental which include kits by media or crafts people.

DANCE, DRAMA, MIME, MUSIC

An excellent source book is published by the Touring Office of the Canada Council. The *Touring Artists Directory of the Performing Arts in Canada* lists over 800 attractions and some 200 services available to community groups. This publication costs \$25.00 and may be ordered by writing to the Marketing Information Services, Touring Office of the Canada Council, P.O. Box 1047, Ottawa, Ontario, K1P 5V8 (telephone: 613-598-4342). Inclusion in the *Touring Directory* as an attraction does not necessarily constitute an endorsement of a particular listing by the Canada Council. The Touring Office *Bulletin* is published six times a year to complement the other publications. It is an information tool covering current performing arts touring, marketing development, names of agents, presenters, provincial arts organizations, a calendar of contact events, etc. Five of the issues deal with specific themes and programs of the Touring Office: dance, theatre, music, festivals, and presenters. Other publications dealing with touring of performing arts in Canada are also available from the above address.

Ontour Bulletins are published by the Ontario Arts Council several times each year. These bulletins contain detailed information (programs dates, fees, touring areas, booking contacts, etc.) about tours throughout Ontario in dance, mime, music, theatre, and puppets. Please contact the Ontour Department, Ontario Arts Council, 151 Bloor Street West, Toronto, Ontario M5S 1T7, (416) 961-1660, to be included on the mailing list for the *Ontour Bulletin*.

For schools, both elementary and secondary, the Ontario Arts Council also publishes annually the *Artslist: A Directory of Performing Arts Attractions for Schools*, which gives full details on most events available for young audiences in Ontario. To receive a copy, contact the Ontario Arts Council, Information Office.

For information regarding programs for young audiences (pre-university ages), please contact:

Prologue to the Performing Arts

252 Bloor Street West, Suite 12-200
Toronto, Ontario M5S 1V5
(416) 920-9100

Prologue to the Performing Arts is a non-profit organization which provides top-quality professional performing arts programs – dance, mime, puppetry, theatre, music, storytelling – for young audiences throughout Ontario. During 1986-87, Prologue presented 1,779 performances for more than 700,000 Ontario students. Programs are available in French and English.

EXHIBITION SOURCES

In addition to the exhibitions circulated by the Art Gallery of Ontario Extension Services program, exhibitions can be booked through the extension departments of other provincial galleries. These exhibitions, as well as individual exhibitions that are organized by galleries in Ontario for circulation within the province, are listed in *Sources and Resources: A Guide to Museum Organizations and Related Resources*. This book and the *Directory of Ontario Museums, Art Galleries, Archives and Related Institutions* are published by the Ontario Museum Association and are available at a nominal cost from their office at 38 Charles Street East, Toronto, Ontario M4Y 1T1, (416) 923-3868.

Other major sources of travelling exhibitions within Ontario are:

The Canadian Museum of Contemporary Photography circulates an impressive variety of framed exhibitions from its collection at a minimal cost and difficulty. The CMCP Travelling Exhibitions catalogue, a periodically updated loose-leaf binder, is available free of charge to potential exhibitors. For more information, contact the Travelling Exhibition Programme, Canadian Museum of Contemporary Photography, Tunney's Pasture, Ottawa, Ontario K1A 0M8, (613) 990-8258.

The McMichael Canadian Collection. Kleinburg, has an outreach program. Works of original Canadian art, including the Group of Seven and their contemporaries, Canadian Group of Painters, Inuit and Woodland art, are circulated to suitable locations. Contact the Head of Public Programming, The McMichael Canadian Collection, Kleinburg, Ontario L0J 1C0, (416) 893-1121, for further information.

The National Gallery of Canada, Ottawa, offers a limited program of travelling exhibitions. Regular programming is temporarily suspended until the Gallery re-opens in its new building on Sussex Drive in the summer of 1988. For information please contact the Coordinator of the National Programme, Department of Exhibitions, National Gallery of Canada, Ottawa, Ontario K1A 0M8, (613) 990-0581.

Canadian Museum of Civilization (formerly The National Museum of Man) coordinates a program of circulating exhibitions, both nationally and internationally. For information, contact the Chief, Exhibitions Division, National Museum of Man, Ottawa, Ontario K1A 0M8.

The Ontario Crafts Council offers a variety of craft exhibitions for provincial and national circulation. For

further information please contact the Manager of Extension Services, Ontario Crafts Council, 346 Dundas Street West, Toronto, Ontario M5T 1G5, (416) 977-3551.

The Ontario Science Centre offers a limited program of travelling exhibitions. The Centre's *Science Circus* and *Body Works* are the largest with several dozen exhibits, demonstrations, and scientific films. They are transported by truck and installed in a public place for approximately seventeen days. These exhibitions involve full-time supervision by Ontario Science Centre staff. An unsupervised travelling exhibition entitled *The Seeing Brain* illustrates the process of visual perception. It is available from one week to several months to centres providing reasonable levels of security and maintenance. A visually challenging collection of framed photographs by Gera Dillon called *Optikles* allows the viewer to find the source of the images by peeking at participational answer panels. In addition, the Science Centre can offer science *Sideshows* and workshops tailored to the themes of special community needs. For further information, please contact the Extension Office, Ontario Science Centre, 770 Don Mills Road, Don Mills, Ontario M3C 1T3, (416) 429-4100.

The Royal Botanical Gardens offers a variety of extension programs such as lectures on horticulture, natural history, and arts and crafts. In addition, plant workshops, exhibits, and demonstrations are also offered. For further information, please contact the Coordinator of Education, P.O. Box 399, Hamilton, Ontario L8N 3H8, (416) 527-1158.

The Royal Ontario Museum offers exhibitions for circulation on a broad range of topics related to their collections. For further information, please contact the Scheduler – Travelling Exhibits, Royal Ontario Museum, 100 Queen's Park, Toronto, Ontario M5S 2C6, (416) 586-5685.

The Outreach Services Department of the Royal Ontario Museum is responsible for the development of Travelling Exhibits for circulation across Canada as well as throughout the province of Ontario. Other provincial programs offered by the department include Travelling School Cases, Resource Boxes, Museumobiles, the In-School Program and Speakers' Bureau, with each program designed to serve various segments of the community. In addition, Museum Advisory Services are provided to provincial, national, and international institutions. This department may also be contacted regarding French Language Services and Multicultural Programs offered at the Royal Ontario Museum.

During the past year Outreach programs have provided services to over 750,000 people.

TVOntario offers workshops, consultations, presentations, and specific videotapes which demonstrate the interactive learning potential of television by generating ways of creating new and different activities for the public. This service is available to schools, libraries, community centres, recreation centres, health care organizations, service groups, art galleries, museums, art clubs, and arts councils. Participants learn ways to use various television series and TVO handbooks to

RESOURCE INFORMATION

create courses and programs for their groups. For more information, contact TVOntario, Utilization Services, P.O. Box 200, Station Q, Toronto, Ontario M4T 2T1, (416) 484-2600.

The following galleries circulate exhibitions to communities in their region:

Ontario Galleries

Macdonald Stewart Art Centre, Guelph
Art Gallery of Hamilton
Agnes Etherington Art Centre, Kingston
Kitchener/Waterloo Art Gallery, Kitchener
Oakville Galleries
The Robert McLaughlin Gallery, Oshawa
Niagara Artists' Centre, St. Catharines
Lynnwood Arts Centre, Simcoe
Laurentian University Museum and Arts Centre, Sudbury
Thunder Bay Art Gallery
Art Gallery of Windsor
Woodstock Art Gallery

Other provinces

Glenbow Museum, Calgary
The Nickle Arts Museum, Calgary
Confederation Centre Art Gallery and Museum, Charlottetown,
Edmonton Art Gallery
Beaverbrook Art Gallery, Fredericton
Dalhousie Art Gallery, Halifax
McCord Museum, Montreal
Mackenzie Art Gallery, Regina
Art Gallery, Memorial University of Newfoundland, St. John's
Vancouver Art Gallery
Winnipeg Art Gallery
Acadia University Gallery, Wolfville

FESTIVAL ONTARIO

Festival Ontario, a program of the Ministry of Culture and Communications, is designed to make provincial cultural resources more readily available to people throughout Ontario by offering programs free of charge or at a nominal fee to community festivals. Participating agencies include the Art Gallery of Ontario, the McMichael Canadian Collection, TVOntario, the

Ontario Science Centre, the Ontario Film Institute, the Royal Ontario Museum, and the Royal Botanical Gardens.

Refer to the *Booking Festival Ontario Programs* section of this *Catalogue of Extension Services* for information on the Art Gallery of Ontario's available programs. The resources offered by other participating agencies include the Royal Ontario Museum's Speakers Bureau, a variety of illustrated talks on the Royal Ontario Museum's current work in ecology, archaeology, and many other areas. Two museumobiles, one on archaeology in Ontario and one on fossils in Ontario, are available to travel to festivals and other special community events. The Royal Botanical Gardens offers a series of talks and demonstrations on horticulture, walks and talks on nature studies, and demonstrations and workshops on botanical arts. The Ontario Science Centre's exhibits are available for travel throughout the province and The McMichael Canadian Collection offers small exhibitions of Canadian art for circulation.

For information, contact the Program Coordinator, Art Gallery of Ontario Extension Services, (416) 979-6638, or the Manager, Agency Operations, Cultural Industries and Industries Branch of the Ministry of Culture and Communications, 77 Bloor Street West, Toronto, Ontario M7A 2R9, (416) 965-6487, or your Regional Services Office.

SPEAKERS BUREAUS

The Art Gallery of Ontario offers a *Speakers Service*. See listings of available topics and details in the front section of the *Catalogue*. In order to book the Art Gallery of Ontario *Speakers Service*, kindly complete the *Booking Form/Speakers Service* at the back of the *Catalogue*.

The following institutions have a Speakers Bureau program. Please contact them for further information regarding topics, dates, costs, etc.

National Gallery of Canada, Ottawa, (613) 990-0581
Professional Art Dealers Association of Canada, Inc. (PADÁC), (416) 979-1276

Royal Botanical Gardens, Hamilton, (416) 527-1158
Royal Ontario Museum, Toronto, (416) 586-5636 or 586-5685

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The *Resource Information* section is intended to provide quick reference material to provincial exhibiting centres. Additional information is available either from the individual agency or organization listed or from the Head, Extension Services. The various programs offered change periodically in response to needs.

Two excellent resource books for community arts groups are:

Cultural Resources in Ontario

A Public Relations Primer

These books are published by the Ministry of Citizenship and Culture and are available from the Government Bookstore, 880 Bay Street, Toronto, Ontario M5S 1Z8, or through the Regional Offices of the Ministry of Citizenship and Culture, listed on page 3 of this section of the *Catalogue*.

Another excellent resource guide, containing information on funding for museums, travelling exhibitions, helpful organizations, etc., is:

Sources and Resources: A Guide to Museum Organizations and Related Resources (1984 edition). Published by the Ontario Museum Association, 38 Charles Street East, Toronto, Ontario M4Y 1T1, (416) 923-3868.

All the above books are available at a nominal charge.

I GRANTING AGENCIES

The following is a listing of the major grant sources available to non-profit organizations involved in the visual arts in Ontario. In all instances, very strong emphasis is placed on evidence of strong community-based support for the organization; these potential grants cannot be thought of as an alternative to community support.

Canada Council

99 Metcalfe Street

P.O. Box 1047

Ottawa, Ontario, K1P 5V8

Attention: Communications Service

Art Galleries and Museums, Artist-Run Centres, Printshops, Art Bank, Media Arts Programs, Explorations Program
(613) 598-4365

Exhibition Assistance to Public Art Galleries and Artist-Run Centres

These grants are made to public art galleries for exhibitions of contemporary visual art. The funds contribute to the direct costs of curatorial research, presentation, circulation, and documentation. Those artist-run centres not receiving *Operating and Program Assistance* (see below) are eligible for *Exhibition Assistance*. Artist-run centres receiving operating assistance are eligible for circulation and documentation assistance only through this program.

Operating and Program Assistance to Artist-Run Centres

These grants are made available to artist-run centres and assist with operating and programming expenses on an annual basis.

Grants to Print Workshops and Production and Service Centres

Grants are made to print workshops, production and service centres requiring financial aid with the costs of providing specialized facilities and technical help to artists (i.e., operating expenses, equipment, salaries, or travel and fees of artists, specialists or master printers visiting the organization). Centres must be incorporated as non-profit organizations and must be directed by professional artists. Applications are evaluated according to the following criteria:

- the quality of support material
- the relevance of service to the artistic community
- the quality of the artistic direction
- the level of administrative competence

Assistance to National Service Organizations

This program is intended to contribute to the operating and programming costs of national organizations serving the visual arts in Canada. National service organizations eligible for funding under this program must be able to demonstrate their ability to provide ongoing services to visual artists, artists' groups, or organizations; must engage in extensive research and evaluation; must deliver national information services; and must offer programs designed to accommodate the artists' interaction with the political and educational institutions of the country. Visual arts organizations and interest groups that offer programs and services intended to advance the professional status of their members do not qualify as national service organizations. These groups may be eligible for Special Project Assistance for research, symposia, or special publications.

Chalmers Fund for the Crafts

This program assists groups of professional craftspeople or non-profit craft organizations that wish to conduct innovative, experimental, and creative projects that have a theoretical or practical application in the development or advancement of the crafts in Canada. These projects should contribute to the creative development of the professional craft community.

The Visual Arts Section provides partial funding for special activities on a one-time basis. There are three categories of funding available through the Chalmers Fund: Special Projects, Research Projects, and Special Workshops.

Special Assistance for Performance Art

In recognition of the special costs incurred by artists and exhibitors of performance art, the Visual Arts Section offers assistance for the presentation of such work in public galleries and artist-run centres. Special Assistance for Performance Art may be applied for by the following:

- artists who are presenting a performance work in either a gallery or an artist-run centre
- artists who are touring their performance work to galleries or artist-run centres
- galleries or artist-run centres that are presenting a performance or a series of performances.

Costs eligible under this program include fees for artists, transportation and travel costs, fees for special assistance required by the artist, and rental of special equipment.

RESOURCE INFORMATION

Canadian Visiting Artists Program

The program enables organizations such as universities, art schools, artists' associations, museums, and exhibition centres to invite artists and craftspeople from other regions of Canada for short visits. The objectives of the Canadian Visiting Artists Program are to foster a healthy exchange of ideas within the Canadian visual arts community and to permit artistic communities to become familiar with Canadian artists from outside their region. This program is administered by the Visual Arts Section of the Canada Council.

Visiting Foreign Artists Program

Under its program of cultural exchanges with other countries, the Government of Canada offers grants to cultural organizations to support visits to Canada of distinguished foreign artists. The program is administered by the Arts Awards Service of the Canada Council on behalf of the Department of External Affairs. It is intended to encourage visits by artists of outstanding achievement to Canadian cultural organizations and institutions. While in Canada, the foreign artists are expected to direct workshops and teach master classes for professional artists or advanced students.

Communications Fund

The Council offers travel assistance to professional staff of public galleries and program coordinators of artist-run centres to encourage investigation for visual arts programming. Research and travel costs for specific exhibitions are funded through the Curatorial Assistance component of the Exhibition Assistance Program (see program description above). Curators and arts administrators may be eligible for personal Travel Grants through the Arts Awards Service (consult *Aid to Artists Brochure*).

Art Bank

The Art Bank was created in 1972 to complement the programs of the Visual Arts Section of the Canada Council. The following programs are offered to art galleries:

1. Through the *Acquisition Program*, works are purchased from contemporary Canadian artists on the recommendation of continually changing juries composed of visual arts professionals. Artists and galleries apply to have art purchased.
2. Through the *Special Purchase Assistance Program*, public art galleries, artist-run centres, and museums can apply for funds to be used towards the purchase of contemporary Canadian works of art. The gallery is asked to raise an amount up to \$10,000 outside its regular acquisitions budget, which may then be matched by the Art Bank.
3. *Special Projects and Loans*: Works from the Art Bank collection may be borrowed by public galleries for specific exhibitions or for extended loans in Canada and elsewhere.

Media Arts Section Programs

Financial assistance is provided for the direct, creative use of conventional and new technologies and related media. The Media Arts Section administers three major programs: film and holography, video and audio, and integrated media (computer processing, imaging—audio and video—or system control, videotex and teletext, laser techniques, video disc, and optical storage media). Individual applicants must be professional artists who have committed themselves professionally to the disciplined process of making art. Non-profit organizations requesting operational funding must have been in operation for at least one year and have an active board of directors and an established administrative structure.

Explorations Program

Explorations is a multi-disciplinary and project-oriented program that offers support to individuals and groups proposing projects that introduce new approaches to creative expression, extend the limits of an existing art form, cross disciplines, or fulfill specific needs in the development of the arts. Through a flexible mandate, it covers cultural and artistic activities not normally eligible for funding under other Council programs.

National Museums of Canada

Museum Assistance Programmes
219 Argyle Avenue
Ottawa, Ontario K1A 0M8
Attention: Regional Officer, Ontario
(613) 996-8504

Upgrading and Equipment Assistance Programme

This programme provides technical and financial assistance to institutions for the purchase of major equipment for the preservation of collections. Financial assistance is also available toward feasibility studies, long-range institutional development plans, or specific project planning exercises leading to capital development.

Conservation Assistance Programme

This programme provides financial and technical assistance for the development of in-house conservation facilities in museums and art galleries. A percentage of salary support is available to institutions wishing to create new conservation positions. The programme also provides funding for advanced level professional development training for conservation staff in qualifying institutions.

Exhibitions Assistance Programme

This programme provides financial assistance for the production of exhibitions that extend access to the collections reflecting our natural, cultural, and technological heritage. Assistance is available for travelling exhibitions, temporary exhibitions that cannot travel, and, in some instances, for permanent exhibitions. The exhibitions may be of collections relating to science, technology, history, or art. Exhibitions of contemporary art are not eligible, as these are supported by the Canada Council.

Registration Assistance Programme

This programme provides financial and technical assistance to museums to document their collections to a certain set of standards. At this time, archaeology, ethnology, history, fine arts, and ornithology collections receive priority. Funds are also available to assist an institution in the design and development of a registration system to meet its needs. The programme's criteria are currently under review.

Special Activities Assistance Programme

This programme provides assistance towards projects that interpret the aims of the National Museum Policy imaginatively and that develop new and innovative ways of making Canadians more aware of their heritage and of their museums. Funds are available for special projects, visiting specialists, publications, conferences, and management projects.

Training Assistance Programme

This programme provides financial assistance to programmes of training in museum studies that will promote a greater degree of professionalism in all areas of museum and art gallery work. The programme also encourages the expansion of the body of knowledge on museum studies and the development of more effective methods of museum training through assistance to specialized research and study projects.

Ontario Arts Council

151 Bloor Street West
Toronto, Ontario M5S 1T6
(416) 961-1660

Visual Arts Grants

Special Projects: Assistance with short-term or one-time-only projects related to the visual arts is available to Ontario-based non-profit arts groups or organizations. New clients of the Ontario Arts Council, Visual Arts Office, must make their first application to this category for assistance with costs such as artists' and/or jury fees, catalogues, and transportation of works of art.

Galleries: Program support is available to public galleries to assist principally with exhibition and programming.

Artist-Run Centres: Assistance is available for both program and operating costs to artists-run spaces, collectives, or collaboratives of artists incorporated as non-profit organizations.

Subventions du bureau franco-ontarien

Galleries et centres d'activités artistiques: Les galeries sans but lucratif peuvent présenter une demande d'aide financière pour défrayer une partie du coût de leur programmation artistique, y compris des artistes dans le cadre des expositions.

Touring Arts Fund

The *Touring Arts Fund* is a program of underwriting subsidy designed to assist local non-profit community organizations to sponsor full-length touring performances by Canadian artists in theatre, music, dance, and mime.

Ontario Arts Council funding is based on population and geographic factors as well as eligibility of the artist and the sponsor. School-hour performances are not eligible. Funding is determined on a percentage of the artistic fees.

For further information, please contact the Outour Officer.

For further information regarding other grants that are available from the Ontario Arts Council for Arts/Education, Community Arts Development, Dance, Film and Photography, Franco-Ontarien, Literature, Music, Outour, Theatre, and Visual Arts categories, please contact the Communications Office, Ontario Arts Council.

Ontario Ministry of Citizenship and Culture

77 Bloor Street West
Toronto, Ontario M7A 2R9

For all programs of the Ministry of Citizenship and Culture, please address initial inquiry to the Regional Offices in your area (see detailed listings on page 3).

Cultural Exchange Program

Assistance is available to non-profit organizations for cultural sharing projects (e.g., exhibitions, visiting artists) involving other provinces or countries. Contact the Arts Branch of the Ministry of Citizenship and Culture at the above address or your Regional Services Office.

Operating Grant Program

Assistance is directed towards the basic operating expenditures of eligible public art galleries. Contact the Arts Branch of the Ministry of Citizenship and Culture at the above address, or your Regional Services Office.

Outreach Ontario

Grants are available to libraries to assist with special cultural programs, such as appearances by creative and performing artists. Other programs that increase the library's role as a multi-purpose community cultural resource may also be eligible. Contact the appropriate Regional Library System Office for more information.

Wintario

The Wintario Lottery was established to provide funds for culture, recreation, sports, and fitness in Ontario, in addition to and distinct from the normal support provided by the Ministry of Citizenship and Culture and other government bodies.

The Wintario Grants Program is designed to encourage community groups to get involved in activities and facilities in the above areas that are relevant to and supported by their communities.

Non-profit community organizations, municipalities, Indian bands, and public library boards may therefore submit requests for assistance with projects that promote the development of the arts, citizenship, and multiculturalism.

Inquiries about Ministry grants should be directed to your Regional Services Office.

RESOURCE INFORMATION

Ministry of Citizenship and Culture Regional Services Offices

Northwest Region

1825 East Arthur Street
Thunder Bay P7E 5N7
(807) 475-1255

P.O. Box 3000
479 Government Road
Dryden P8N 3B3
(807) 223-3331

Northeast Region

199 Larch Street, 4th Floor
Sudbury P3E 5P9
(705) 675-4349

22 Wilcox Street, 2nd Floor
Timmins P4N 3K6
(705) 267-7110

Eastern Region

1 Nicholas Street
Room 1100, 11th Floor
Ottawa K1N 7B7
(613) 566-3728

280 Pinnacle Street, Suite 3
Belleville K8N 3B1
(613) 968-3474

Central Region

77 Bloor Street West, 7th Floor
Toronto M7A 2R9
(416) 965-6597

114 Worsley Street
Barrie L4M 1M1
(705) 737-0543

Western Region

P.O. Box 2112
119 King Street West, 8th Floor
Hamilton L8N 3Z9
(416) 521-7515

15 Church Street, Suite 406
St. Catharines L2R 3H7
(416) 688-6472

30 Duke Street West, 4th Floor
Kitchener N2H 3W5
(519) 578-8200

255 Dufferin Avenue, 6th Floor
London N6A 5K6
(519) 679-7146

250 Windsor Avenue, 6th Floor
Windsor N9A 6V9
(519) 256-5486

For more detailed information on funding sources, please contact the agencies listed above, or refer to the most recent copy of *Who's Who*, a handbook of the Canadian Conference of the Arts, 126 York Street, Suite 400, Ottawa, Ontario, K1N 5T5, (613) 238-3561. This publication is available at a minimal cost.

II PROGRAM SOURCES

Listed below are brief synopses of some of the resources available to communities throughout Ontario. Please contact the agencies for confirmation of programs, costs, and other details that may be subject to change.

ARTS ORGANIZATIONS

Ontario Association of Art Galleries

As an umbrella organization for a membership of over eighty galleries and institutions, the Ontario Association of Art Galleries assists in the development of visual arts centres in Ontario. Services available to members include a bi-monthly newsletter, seminars and workshops, and publications relating to administration and management of public art institutions. Further information can be obtained from the Secretariat. Contact:

Ontario Association of Art Galleries (OAAG)
439 Wellington Street West
Toronto, Ontario M5V 1E7
(416) 598-0714

Ontario Museum Association

The Ontario Museum Association is a non-profit organization of individuals and institutions committed to advancing standards of excellence in provincial museums. Membership currently stands at 1,200 individual and 170 institutional members. It is governed by an elected Council and maintains a Secretariat in Toronto. In 1985 the OMA received Awards of Merit from both the Canadian Museums Association and the American Association for State and Local History in recognition of the Association's outstanding leadership role on the Canadian Museum scene.

The OMA offers over fifty days of professional development opportunities for museum and art gallery workers per year, through one-, two-, and three-day seminars and courses. Also included in its educational program is an extensive collection of audio-visual and video programs excellent for staff and/or volunteer training (brochure listing subjects available on request).

The Association produces a quarterly journal of articles and book and exhibit reviews entitled *Museum Quarterly* and a bi-monthly newsletter, *Currently*. Special publications currently in print include: *Sources and Resources – A Guide to Museum Organizations and Related Resources*, and the *Museum and Archival Supplies Handbook*, an invaluable reference source on museum supplies and procedures.

The OMA also provides representation to all levels of government on matters pertinent to the museum community. A variety of other benefits are available to individual and institutional members. Telephone or write for a membership brochure:

Ontario Museum Association (OMA)
38 Charles Street East
Toronto, Ontario M4Y 1T1
(416) 923-3868

Visual Arts Ontario

Visual Arts Ontario is Canada's largest and most active art association. It is a chartered non-profit organization, operated by a Board of Directors and supported by its mem-

bership, government, corporate, and private donors.

Members of Visual Arts Ontario have a wide variety of services available to them, such as: discounts on art supplies, services and art magazine subscriptions, group rates on personal (health) insurance, regularly scheduled programs in Toronto and throughout the province, Artists' Business Seminars, the *Art Placement Program*, the *Artists' Slide Registry*, the *Colour Xerography Centre*, and a growing *Resource Centre*. Members also receive quarterly *Artviews* magazine and *Agenda*, VAO's comprehensive listing of events in the local, national, and international art community.

Visual Arts Ontario Publications include: *Artviews*, *Agenda*, the *Visual Arts Handbook* (3rd edition), *The Facts of Art*, *Art in Architecture (Art for the Built Environment in the Province of Ontario)*, *Toronto Art and Artist's Guide*, and *International Resources for Canadian Artists*.

Memberships in the association is open to artists and all those individuals and organizations interested in the visual arts. Telephone or write for a membership brochure:

Visual Arts Ontario (VAO)
439 Wellington Street West, 3rd Floor
Toronto, Ontario M5V 1E7
Attention: Membership Coordinator
(416) 591-8883

AUDIO-VISUAL RESOURCES – FILM

For assistance with programs, single screenings, series, or festivals, and for information on rental of film, contact:

Audio-Visual Centre

Art Gallery of Ontario
317 Dundas Street West
Toronto, Ontario M5T 1G4
Attention: Head, Audio-Visual Centre
(416) 977-0414, ext. 260

Canadian Centre for Films on Art and the Canadian Film Institute Film Library

211 Watline Avenue, Suite 211
Mississauga, Ontario L4Z 1P3
(416) 890-1117

Canadian Filmmakers' Distribution Centre

67A Portland Street
Toronto, Ontario M5V 2M9
(416) 593-1808

The Funnel

Experimental Film Theatre
507 King Street East
Toronto, Ontario M5A 1M3
(416) 364-7003

Ministry of Citizenship and Culture Resource Centre

77 Bloor Street West, 9th Floor
Toronto, Ontario M7A 2R9
Attention: Film Booking Clerk
(416) 965-6763

The Resource Centre of the Ministry of Citizenship and Culture provides a free loan service of films, slides, and videotapes. A catalogue is available. Please contact your local Regional Services office.

RESOURCE INFORMATION

Ontario Film Institute

Ontario Science Centre
770 Don Mills Road
Don Mills, Ontario M3C 1T3

Your Community Film Library

Your Public Library

AUDIO-VISUAL RESOURCES – SLIDES AND MEDIA KITS

Art Gallery of Ontario

For a catalogue of slides that may be borrowed, please contact:

Audio-Visual Centre

Art Gallery of Ontario
317 Dundas Street West
Toronto, Ontario M5T 1G4
Attention: Loans Consultant
(416) 977-0414, ext. 261

A comprehensive collection of 35 mm slides, media kits, and videotapes illustrating the history of art and architecture is available for loan throughout Canada for educational purposes at a nominal charge.

Media Kits are also available for circulation within Canada from the Audio-Visual Centre of the Art Gallery of Ontario. The format of the kits and short descriptions are as follows:

Art Gallery of Ontario

A four part series that traces the history of Canadian art from 1700 to 1980, using examples from the collection of the Art Gallery of Ontario. This series is available for purchase.

Canadian Art 1700-1910 from the Collection of the Art Gallery of Ontario

Canadian Art 1910-1945 from the Collection of the Art Gallery of Ontario

Canadian Art 1945-1970 from the Collection of the Art Gallery of Ontario

Canadian Art 1970-1980 from the Collection of the Art Gallery of Ontario

Selected Studies in Canadian Art

This five-part series deals with various aspects of Canadian art and architecture. Each kit contains slides, an audiocassette, and a booklet.

Canadian Architecture

Canadian Drawings and Watercolours

Canadian Prints

Canadian Sculpture

Canadian Women Artists: A Brief Survey

Arts of the Western World

This series of twelve media kits is a survey of art history presented in chronological sequence from prehistory to the present. It examines the important stylistic trends in art through the ages, as well as the social, political, and religious milieux in which the works were created. Each kit contains approximately thirty-five slides, an

audiotape, and an explanatory text. The kits are fifteen to twenty minutes in length (except those in two parts, which last thirty minutes).

The kits, for loan only, are as follows:

In the Beginning

Greek

Etrusco-Roman

Early Christian and Byzantine

Romanesque

Gothic (in two parts)

Italian Renaissance and Mannerism (in two parts)

The Age of Renaissance and Mannerism Outside Italy

Baroque in the 17th Century (in two parts)

Baroque and Rococo in the 18th Century

Multiplication of Styles 1700-1900 (in two parts)

Modern Art (in two parts)

William Blake: His Art and Times

Twenty-seven slides, thirty-seven minute audiotape cassette, and guidebook.

The Centre for Humanities Seminars in Modern Art

This series of media kits offers students a basic introduction to major movements in European and American art from the 1860s to the 1960s. Arranged chronologically, the paintings present an intellectual history of modern man. Each kit contains eighty slides, and the tapes are approximately twenty minutes.

The Break with Tradition

The Reconstruction of Space

Exploring the Heart and Mind

Contemporary Trends

Images: Why Man Creates

This media kit is a good introduction to the creative art forms within society. It stresses the significance of creative endeavours throughout history in such diverse areas as painting, writing, and dance. The kit contains eighty slides and lasts for eighteen minutes.

Metropolitan Museum Seminars in Art

These media kits introduce art through analysis and comparison of great paintings from different periods. Each topic examines style, technique, and composition. The kits are twenty-five minutes in length.

What is Painting/Realism

Expressionism/Abstraction

Composition: As Pattern, Structure, Expression

Techniques: Fresco/Tempera and Oil/Water Colour, Pastel and Prints

The Artist as Social Critic/The Artist as Visionary

Monet's Years at Giverny

Claude Monet spent forty-three years of his life at Giverny painting his surroundings and sensitively recording the rich light and atmosphere. It was there that he developed his new style that bridged the nineteenth and twentieth centuries. This new style and the paintings that he produced at Giverny are the subject of the media kit. Included in the kit are forty-one slides and a thirty-minute audiotape.

RESOURCE INFORMATION

Henry Moore: Looking at his Work with Philip James

This media kit is an excellent introduction to Henry Moore as artist and individual. Moore explains his work and replies to questions put to him by his friend Philip James. The kit contains 112 slides, an audiotape, and guidebook.

Henry Moore Sculpture from the Collection of the Art Gallery of Ontario

This kit contains forty-four slides and lasts for thirty minutes. It is available for purchase.

Towards a National Image

Part A: *Two Nations in a New Land, c.1595-1790*

Painters of Quebec, c.1790-1850

Part B: *Painters of the Maritimes and Ontario, c.1800-1850*

The Western Frontier, c.1775-1875

Part C: *Traditional Painters, c.1850-1900*

Progressive Painters, c.1880-1900

Treasures of Irish Art

Magnificent art treasures from early Ireland gathered together for the first time. Featured are stunning gold and silver ornaments and illuminated manuscripts, including the celebrated Book of Kells. Forty slides and a thirty-minute audiotape.

Treasures of Tutankhamun

Beautiful and representative objects from the tomb of the boy-king Tutankhamun (1334-1325 BC) including statuettes, masks richly laid with jewels, and funerary jewelry and furniture. Forty-one slides and a thirty-minute audiotape.

Turner and the Sublime

Thirty slides and a guidebook.

The Vatican Collections: The Papacy and Art

A kit based on the 1983 exhibition of the same title that was held at the Metropolitan Museum of Art, New York. Includes forty slides and a thirty-six minute audiotape.

Vincent van Gogh and the Birth of Cloisonism

Thirty-five slides, twenty-minute audiotape, and guidebook.

All media kits are available for a two-week loan period unless otherwise specified or renewed. The cost is \$5.00 per kit plus shipping costs. For further information please contact: Audio-Visual Loans Consultant, Art Gallery of Ontario. For individual slide purchase, contact:

The Book Shop

Art Gallery of Ontario
317 Dundas Street West
Toronto, Ontario M5T 1G4
(416) 977-0414

Ministry of Citizenship and Culture

Refer to listing under *Audio-Visual – Film*

Canadian Museum of Contemporary Photography

Tunney's Pasture
Ottawa, Ontario
K1A 0M8
(613) 990-8258

The Canadian Museum of Contemporary Photography lends at no cost slide-tape presentations from its "VIEW:

The Canadian Photographer Series." Available to schools, galleries, museums, and interest groups in Canada, the series is an excellent introduction to Canadian photography and to the lively and provocative minds behind the camera. Please contact the coordinator of Travelling Exhibitions for information.

AUDIO-VISUAL RESOURCES – VIDEO

Audio-Visual Centre

Art Gallery of Ontario
(refer to above address)

A collection of videotapes by artists is available for viewing in the Audio-Visual Centre at the Art Gallery of Ontario. Also available for study purposes is a group of tapes entitled *Media and Methods of the Artist*, in which various techniques are demonstrated. Many Gallery programs are retained on video for reference purposes and may be viewed in the Audio-Visual Centre by appointment. Catalogue available. Charge: \$2.00 for each half day.

In addition, several videotapes are available for circulation within Canada. They include: Lawren Harris; Bronze Casting; Cornelius Kreighoff; Peter Paul Rubens: *The Elevation of the Cross*; Homer Watson; Conservation of *Above Lake Superior*; Jock Macdonald; F. H. Varley; James Morrice; Auguste Rodin: *The Burghers of Calais*; Edgar Degas; Emily Carr: *Growing Pains*; van Gogh and the Expressive Use of Colour; Frans Hals; Leonardo da Vinci; Michaelangelo; Raphael.

Art Metropole

217 Richmond Street West
Toronto, Ontario M5V 1W2
Attention: Video Director
(416) 977-1686

Art Metropole sells and rents videotapes, screens tapes in-house, and offers program and exhibiting suggestions.

Charles Street Video

38 Charles Street East
Toronto, Ontario M4V 1T1

An artists' post-production membership organization.

Ed Video/The Ed Gallery

16A Wyndham Street North
Guelph, Ontario N1H 4E5
(519) 836-9811

For artists' video editing, equipment rental, technical advice, in-house screening of tapes, program and exhibiting suggestions.

Trinity Square Video

172 John Street, 4th Floor
Toronto, Ontario M5T 1X5
Attention: Production Coordinator
(416) 593-1332

For artists' video editing, equipment rental, technical advice, in-house screening of tapes, program and exhibiting suggestions.

RESOURCE INFORMATION

Toronto Community Videotex

192 Spadina Avenue, #303
Toronto, Ontario M5T 2C2
(416) 364-9264

A non-profit centre founded in 1981 for people interested in computer graphics, computer-based publishing and cultural uses of technology. Toronto Community Videotex offers advice and support, workshops on different aspects of computer technology, an extensive library and archival facility, loan of equipment to members, exhibition opportunities, database publishing support, a regular newsletter and an independently produced magazine dealing with aesthetic applications involving electronic media.

Members of Toronto Community Videotex have gained international acceptance for their artworks and have represented Canada in biennales in Venice and Sao Paulo.

Ministry of Citizenship and Culture

Refer to listing under *Audio-Visual Resources – Film*

CRAFTS

Ontario Crafts Council

346 Dundas Street West
Toronto, Ontario M5T 1G5
(416) 977-3551

Attention: Manager, Resource Centre

The Ontario Crafts Council is a registered non-profit corporation founded in 1976 through the union of the Canadian Guild of Crafts (Ontario) and the Ontario Craft Foundation. The goal of the Ontario Crafts Council is to promote and develop contemporary and traditional crafts. In addition to publishing *Ontario Craft* magazine and *CraftNews*, the Council maintains the Craft Gallery in Toronto and sponsors an extensive library and slide portfolio system. Through its wholly owned store, the Guild Shop, the Council markets fine hand-crafted objects gathered from across Canada. The Council is represented regionally through a network of individual volunteers, affiliated guilds, and cooperating institutions. Membership in the Ontario Crafts Council is open to all.

The *Craft Resource Centre* of the Ontario Crafts Council is a special library and information exchange service for craftspeople, exhibiting centres, and the interested public. The *Resource Centre* produces several publications including information on upcoming craft fairs and exhibitions, craft suppliers, media resources, information, etc. As well, information is available on health hazards in arts and crafts. The *Craft Resource Centre* also has slides available for sale or rental, which include kits by media or craftspeople.

DANCE, DRAMA, MIME, MUSIC

An excellent source book is published by the Touring Office of the Canada Council. The *Touring Artists Directory of the Performing Arts in Canada* lists over 800 attractions and some 200 services available to community groups. Copies of the *Touring Directory* are available at no charge from the Publications Section, Canada Council Touring Office, P.O. Box 1047, Ottawa, Ontario K1P 5V8. Inclusion in the *Touring Directory* as an attraction does not necessarily con-

stitute an endorsement of a particular listing by the Canada Council. The *Bulletin*, complementing the *Touring Directory*, appears every two months. It carries updates of listings in the *Directory*, listings of new attractions that meet the criteria for inclusion in the publication, as well as other information relating to performing arts touring. Other publications dealing with touring of performing arts in Canada are also available from the above address.

Ontour Bulletins are published by the Ontario Arts Council several times each year. These bulletins contain detailed information (programs dates, fees, touring areas, booking contacts, etc.) about tours throughout Ontario in dance, mime, music, theatre, and puppets. Please contact the Ontour Department, Ontario Arts Council, 151 Bloor Street West, Toronto, Ontario M5S 1T7, (416) 961-1660, to be included on the mailing list for the *Ontour Bulletin*.

For schools, both elementary and secondary, the Ontario Arts Council also publishes annually the *Artslist: A Directory of Performing Arts Attractions for Schools*, which gives full details on most events available for young audiences in Ontario. To receive a copy, contact the Ontario Arts Council, Information Office.

For information regarding programs for young audiences (pre-university ages), please contact:

Prologue to the Performing Arts

252 Bloor Street West, Suite 12-200
Toronto, Ontario M5S 1V5
(416) 920-9100

EXHIBITION SOURCES

In addition to the exhibitions circulated by the Art Gallery of Ontario Extension Services program, exhibitions can be booked through the extension departments of other provincial galleries. These exhibitions, as well as individual exhibitions that are organized by galleries in Ontario for circulation within the province, are listed in *Sources and Resources: A Guide to Museum Organizations and Related Resources*. This book and the *Directory of Ontario Museums, Art Galleries, Archives and Related Institutions* are published by the Ontario Museum Association and are available at a nominal cost from their office at 38 Charles Street East, Toronto, Ontario M4Y 1T1, (416) 923-3868.

Other major sources of travelling exhibitions within Ontario are:

The Canadian Museum of Contemporary Photography circulates an impressive variety of framed exhibitions from its collection at a minimal cost and involving little difficulty. The CMCP Travelling Exhibitions catalogue, a periodically updated loose-leaf binder, is available free of charge to potential exhibitors. For more information, contact the Travelling Exhibition Programme, Canadian Museum of Contemporary Photography, Tunney's Pasture, Ottawa, Ontario K1A 0M8, (613) 990-8258.

The McMichael Canadian Collection, Kleinburg, has an outreach program. Works of original Canadian art, including the Group of Seven and their contemporaries, Canadian Group of Painters, Inuit and Woodland art, are circulated to suitable locations. Contact the Head of Pub-

RESOURCE INFORMATION

lic Programming, The McMichael Canadian Collection, Kleinburg, Ontario L0J 1C0, (416) 893-1121, for further information.

The National Gallery of Canada, Ottawa, offers a limited program of travelling exhibitions. Regular programming is temporarily suspended until the Gallery reopens in its new building on Sussex Drive in the summer of 1988. For information, please contact the Coordinator of the National Programme, Department of Exhibitions, National Gallery of Canada, Ottawa, Ontario K1A 0M8, (613) 990-0581.

Canadian Museum of Civilization (formerly The National Museum of Man) coordinates a program of circulating exhibitions, both nationally and internationally. For information, contact the Chief, Exhibitions Division, National Museum of Man, Ottawa, Ontario K1A 0M8.

The Ontario Crafts Council offers a variety of craft exhibitions for provincial and national circulation. For further information please contact the Manager of Extension Services, Ontario Crafts Council, 346 Dundas Street West, Toronto, Ontario M5T 1G5, (416) 977-3551.

The Ontario Science Centre offers a limited program of travelling exhibitions. The Centre's *Science Circus* and *Body Works* are the largest with several dozen exhibits, demonstrations, and scientific films. They are transported by truck and installed in a public place for approximately seventeen days. These exhibitions involve full-time supervision by Ontario Science Centre staff. An unsupervised travelling exhibition entitled *The Seeing Brain* illustrates the process of visual perception. It is available from one week to several months to centres providing reasonable levels of security and maintenance. A visually challenging collection of framed photographs by Gera Dillon called *Optikles* allows the viewer to find the source of the images by peeking at participational answer panels. In addition, the Science Centre can offer Science *Sideshows* and workshops tailored to the themes of special community needs. For further information, please contact the Extension Office, Ontario Science Centre, 770 Don Mills Road, Don Mills, Ontario M3C 1T3, (416) 429-4100.

The Royal Botanical Gardens offers a variety of extension programs, such as lectures on horticulture, natural history, and arts and crafts. In addition, plant workshops, exhibits, and demonstrations are also offered. For further information, please contact the Outreach Coordinator, P.O. Box 399, Hamilton, Ontario L8N 3H8, (416) 527-1158.

The Royal Ontario Museum offers exhibitions for circulation on a broad range of topics related to their collections. For further information, please contact the Scheduler — Travelling Exhibits, Royal Ontario Museum, 100 Queen's Park, Toronto, Ontario M5S 2C6, (416) 586-5685.

The Outreach Services Department of the Royal Ontario Museum is responsible for the development of Travelling Exhibits for circulation across Canada, as well as throughout the province of Ontario. Other provincial programs offered by the department include Travelling School Cases, Resource Boxes, Museumobiles, Discover the ROM Van and Speakers Bureau, with each program designed to serve various segments of the community. In addition, Museum Advisory Services are provided to provincial,

national, and international institutions. We may also be contacted regarding French Language Services offered at the Royal Ontario Museum.

During the past year Outreach programs have provided services to well over 1,000,000 people.

TVOntario offers workshops, consultations, presentations, and specific videotapes, which demonstrate the interactive learning potential of television by generating ways of creating new and different activities for the public. This service is available to schools, libraries, community centres, recreation centres, health care organizations, service groups, art galleries, museums, art clubs, and arts councils. Participants learn ways to use various television series and TVO handbooks to create courses and programs for their groups. For more information, contact TVOntario, Utilization Services, P.O. Box 200, Station Q, Toronto, Ontario M4T 2T1, (416) 484-2600.

The following galleries circulate exhibitions to communities in their region:

Ontario Galleries

Glenhyrst Art Gallery of Brant, Brantford
Grimsby Public Art Gallery
Macdonald Stewart Art Centre, Guelph
Art Gallery of Hamilton
Agnes Etherington Art Centre, Kingston
Kitchener/Waterloo Art Gallery, Kitchener
London Regional Art Gallery
Oakville Galleries
The Robert McLaughlin Gallery, Oshawa
Niagara Artists' Centre, St. Catharines
Sarnia Public Library and Art Gallery
Lynnwood Arts Centre, Simcoe
Laurentian University Museum and Arts Centre, Sudbury
Thunder Bay Art Gallery
Art Gallery of Windsor
Woodstock Art Gallery

Other provinces

Glenbow Museum, Calgary
The Nickle Arts Museum, Calgary
Confederation Centre Art Gallery and Museum, Charlottetown
Edmonton Art Gallery
Beaverbrook Art Gallery, Fredericton
Dalhousie Art Gallery, Halifax
McCord Museum, Montreal
Mackenzie Art Gallery, Regina
Art Gallery, Memorial University of Newfoundland, St. John's
Vancouver Art Gallery
Winnipeg Art Gallery
Acadia University Gallery, Wolfville

FESTIVAL ONTARIO

Festival Ontario, a program of the Ministry of Citizenship and Culture, is designed to make provincial cultural resources more readily available to people throughout Ontario by offering programs free of charge or at a nominal fee to community festivals. Participating agencies include the Art Gallery of Ontario, the McMichael Canadian Collection, TVOntario, the Ontario Science Centre, the Ontario Film Institute, the Royal Ontario Museum, and the Royal Botanical Gardens.

RESOURCE INFORMATION

Refer to the *Booking Festival Ontario Programs* section of this *Catalogue of Extension Services* for information on the Art Gallery of Ontario's available programs. The resources offered by other participating agencies include the Royal Ontario Museum's Speakers Bureau, a variety of illustrated talks on the Royal Ontario Museum's current work in ecology, archaeology, and many other areas. Two museumobiles, one on archaeology in Ontario and one on fossils in Ontario, are available to travel to festivals and other special community events. The Royal Botanical Gardens offers a series of talks and demonstrations on horticulture, walks and talks on nature studies, and demonstrations and workshops on botanical arts. The Ontario Science Centre's exhibits are available for travel throughout the province and The McMichael Canadian Collection offers small exhibitions of Canadian art for circulation.

For information, contact the Program Coordinator, Art Gallery of Ontario Extension Services, (416) 977-0414, ext. 305, or the *Festival Ontario* Arts Officer, Ministry of Citizenship and Culture, Arts Branch, 77 Bloor Street West, Toronto, Ontario M5S 1M2, (416) 965-6509, or your Regional Services Office.

SPEAKERS BUREAUS

The Art Gallery of Ontario offers a *Speakers Service*. See listings of available topics and details in the front section of the *Catalogue*. In order to book the Art Gallery of Ontario *Speakers Service*, kindly complete the *Booking Form/Speakers Service* at the back of the *Catalogue*.

The following institutions have a Speakers Bureau program. Please contact them for further information regarding topics, dates, costs, etc.

National Gallery of Canada, Ottawa, (613) 990-0581
Professional Art Dealers Association of Canada, Inc. (PADAC), (416) 979-1276
Royal Botanical Gardens, Hamilton, (416) 527-1158
Royal Ontario Museum, Toronto, (416) 586-5636 or 586-5685

1987

JANUARY

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JULY

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RESOURCE INFORMATION

The *Resource Information* section is intended to provide quick reference material to provincial exhibiting centres. Additional information is available either from the individual agency or organization listed or from the Head, Extension Services. The various programs offered change periodically in response to needs.

Two excellent resource books for community arts groups are:

Cultural Resources in Ontario
A Public Relations Primer

These books are published by the Ministry of Citizenship and Culture and are available from the Government Bookstore, 880 Bay Street, Toronto, Ontario M5S 1Z8, or through the Regional Offices of the Ministry of Citizenship and Culture, listed on page 3 of this section of the *Catalogue*.

Another excellent resource guide, containing information on funding for museums, travelling exhibitions, helpful organizations, etc., is:

Sources and Resources: A Guide to Museum Organizations and Related Resources (1984 edition)

Published by the Ontario Museum Association, 38 Charles Street East, Toronto, Ontario M4Y 1T1, (416) 923-3868.

All of the above books are available at a nominal charge.

I GRANTING AGENCIES

The following is a listing of the major grant sources available to non-profit organizations involved in the visual arts in Ontario. In all instances, very strong emphasis is placed on evidence of strong community-based support for the organization; these potential grants cannot be thought of as an alternative to community support.

Canada Council

P.O. Box 1047

Ottawa, Ontario K1P 5V8

Attention: Communications Service

Art Galleries and Museums, Artist-Run Centres,

Print Workshops, Art Bank, Explorations Program
(613) 237-3400

Exhibition Assistance for Public Art Galleries and Artist-Run Centres

These grants are made to public art galleries for exhibitions of contemporary visual art. The funds contribute to the direct costs of curatorial research, presentation, circulation, and documentation. Those artist-run centres not receiving *Operating and Program Assistance* (see below) are eligible for *Exhibition Assistance*. Artist-run centres receiving operating assistance are eligible for circulation and documentation assistance only through this program.

Operating and Program Assistance to Artist-Run Centres

These grants are made to exhibition centres which have been founded, and are directed by, professional artists. The funds assist with operating and program expenses on an annual basis.

Grants to Print Workshops and Production and Service Centres

These grants are made to print workshops and production and service centres to cover operating expenses, equip-

ment, or salaries. The workshops and centres must be run by professional artists and must provide facilities and technical assistance to local artists.

Art Bank

The Art Bank was created in 1972 to complement the programs of the Visual Arts Section of the Canada Council. The following programs are offered to art galleries:

1) Through the *Acquisition Program*, works are purchased from contemporary Canadian artists on the recommendation of continually changing juries composed of visual arts professionals. Artists and galleries apply to have art purchased.

2) Through the *Special Purchase Assistance Program*, public art galleries, artist-run centres, and museums can apply for funds to be used towards the purchase of contemporary Canadian works of art. The gallery is asked to raise an amount up to \$10,000 outside its regular acquisitions budget, which may then be matched by the Art Bank.

3) *Special Projects and Loans*: Works from the Art Bank collection may be borrowed by public galleries for specific exhibitions or for extended loans in Canada and elsewhere.

Visiting Artists Program

These grants enable organizations such as universities, art schools, artists' associations, museums, and exhibition centres to invite artists and craftspeople from other regions of Canada for short visits in order to exchange ideas and information with the local artistic community.

Explorations Program

Explorations is a multi-disciplinary and project-oriented program which may introduce new approaches to creative expression, extend the limits of an existing art form, cross disciplines, or fulfill specific needs in the development of the arts. Through a flexible mandate, it covers cultural and artistic activities not normally eligible for funding under other Council programs.

National Museums of Canada

Museum Assistance Programmes

219 Argyle Avenue

Ottawa, Ontario K1A 0M8

Attention: Regional Officer, Ontario

(613) 996-8504

Upgrading and Equipment Assistance Programme

This programme provides technical and financial assistance to institutions for upgrading of museum space and the purchase of major equipment for the preservation of collections. Financial assistance is also available toward feasibility studies, long-range institution development plans, or specific project planning exercises leading to capital developments.

Conservation Assistance Programme

This programme provides financial and technical assistance for the development of in-house conservation facilities in qualifying museums and galleries across Canada. A percentage of salary support is available to institutions wishing to hire conservation staff. The programme also provides some funding for advance level professional development training for conservation staff in qualifying institutions.

RESOURCE INFORMATION

Exhibitions Assistance Programme

The purpose of the programme is to provide opportunities for the production of exhibitions which extend access to the collections that reflect our natural, cultural, and technological heritage. Assistance is available for travelling exhibitions, temporary exhibitions that cannot travel, and, in some instances, for permanent exhibitions. The exhibitions may be of collections relating to science, technology, history, or art. Exhibitions of contemporary art are not eligible as these are supported by the Canada Council.

Registration Assistance Programme

This programme provides financial and technical assistance to museums to document their collections to a certain set of standards. At this time, archaeology, ethnology, history, fine arts, and ornithology collections receive priority. Funds are also available to assist an institution in the design and development of a registration system to meet its needs. The programme's criteria are currently under review.

Special Activities Assistance Programme

This programme provides assistance towards projects that interpret the aims of the National Museum Policy imaginatively and that develop new and innovative ways of making Canadians more aware of their heritage and of their museums. Funds are available for special projects, visiting specialists, publications, conferences, and management projects.

Training Assistance Programme

This programme provides financial assistance to programmes of training in museum studies that will promote a greater degree of professionalism in all areas of museum and art gallery work. The programme also encourages the expansion of the body of knowledge on museum studies and the development of more effective methods of museum training through assistance to specialized research and study projects.

Ontario Arts Council

151 Bloor Street West
Toronto, Ontario M5S 1T6
(416) 961-1660

Visual Arts Grants

Special Projects: Assistance with short-term or one-time-only projects related to the visual arts is available to Ontario-based non-profit arts groups or organizations. New clients of the Ontario Arts Council, Visual Arts Office, must make their first application to this category for assistance with costs such as artists' and/or jury fees, catalogues, and transportation of works of art.

Galleries: Program support is available to public galleries to assist principally with exhibitions and programming.

Artist-Run Centres: Assistance is available for both program and operating costs to artist-run spaces, collectives, or collaboratives of artists incorporated as non-profit organizations.

Subventions du bureau franco-ontarien

Galleries et centres d'activités artistiques: Les galeries sans but lucratif peuvent présenter une demande d'aide financière pour défrayer une partie du coût de leur pro-

grammation artistique, y compris des artistes dans le cadre des expositions.

Touring Arts Fund

The *Touring Arts Fund* is a program of underwriting subsidy designed to assist local non-profit community organizations to sponsor full-length touring performances by Canadian artists in theatre, music, dance, and mime.

Ontario Arts Council funding is based on population and geographic factors as well as eligibility of the artist and the sponsor. School-hour performances are not eligible. Funding is determined on a percentage of the artistic fees.

For further information, please contact the Ontour Officer.

For further information regarding other grants that are available from the Ontario Arts Council for Arts/Education, Community Arts Development, Dance, Film and Photography, Franco-Ontarien, Literature, Music, Ontour, Theatre, and Visual Arts categories, please contact the Communications Office, Ontario Arts Council.

Ontario Ministry of Citizenship and Culture

77 Bloor Street West
Toronto, Ontario M7A 2R9

For all programs of the Ministry of Citizenship and Culture, please address initial inquiry to the Regional Offices in your area (see detailed listings on page 3).

Cultural Exchange Program

Assistance is available to non-profit organizations for cultural sharing projects (e.g. exhibitions, visiting artists) involving other provinces or countries. Contact the Arts Branch of the Ministry of Citizenship and Culture at the above address or your Regional Services Office.

Operating Grant Program

Assistance is directed toward the basic operating expenditures of eligible public art galleries. Contact the Arts Branch of the Ministry of Citizenship and Culture at the above address, or your Regional Services Office.

Outreach Ontario

Grants are available to libraries to assist with special cultural programs such as appearances by creative and performing artists. Other programs that increase the library's role as a multi-purpose community cultural resource may also be eligible. Contact the appropriate Regional Library System Office for more information.

Wintario

The Wintario Lottery was established to provide funds for culture, recreation, sports, and fitness in Ontario, in addition to and distinct from the normal support provided by the Ministry of Citizenship and Culture and other government bodies.

The Wintario Grants Program is designed to encourage community groups to get involved in activities and facilities in the above areas that are relevant to and supported by their communities.

Non-profit community organizations, municipalities, Indian bands, and public library boards may therefore submit requests for assistance with projects that promote the development of the arts, citizenship, and multiculturalism.

RESOURCE INFORMATION

Inquiries about Wintario grants should be directed to your Regional Services Office.

For general information on grants, please contact the Grants Information Office.

Grants Information Office

Ministry of Citizenship and Culture
77 Bloor Street West, 4th Floor
Toronto, Ontario M7A 2R9
(416) 965-2390

Ministry of Citizenship and Culture Regional Services Offices

Northwest Region

1825 East Arthur Street
Thunder Bay P7E 5N7
(807) 475-1255

P.O. Box 3000
479 Government Road
Dryden P8N 3B3
(807) 223-3331

Northeast Region

199 Larch Street, 4th Floor
Sudbury P3E 5P9
(705) 675-4349

22 Wilcox Street, 2nd Floor
Timmins P4N 3K6
(705) 267-7110

Eastern Region

1 Nicholas Street
Room 1100, 11th Floor
Ottawa K1N 7B7
(613) 566-3728

280 Pinnacle Street, Suite 3
Belleville K8N 3B1
(613) 968-3474

Central Region

77 Bloor Street West, 7th Floor
Toronto M7A 2R9
(416) 965-6597

114 Worsley Street
Barrie L4M 1M1
(705) 737-0543

Western Region

P.O. Box 2112
119 King Street West, 8th Floor
Hamilton L8N 3Z9
(416) 521-7229

71 King Street, Suite 301
St. Catharines L2R 3H7
(416) 688-6472

30 Duke Street West, 4th Floor
Kitchener N2H 3W5
(519) 578-8200

255 Dufferin Avenue, 6th Floor
London N6A 5K6
(519) 679-7146

250 Windsor Avenue, 6th Floor
Windsor N9A 6V9
(519) 256-4919

For more detailed information on funding sources, please contact the agencies listed above, or refer to the most recent copy of *Who's Who*, a handbook of the Canadian Conference of the Arts, 126 York Street, Suite 400, Ottawa, Ontario, K1N 5T5, (613) 238-3561. This publication is available at a minimal cost.

II PROGRAM SOURCES

Listed below is a brief synopsis of some of the resources available to communities throughout Ontario. Please contact the agencies for confirmation of programs, costs, and other details that may be subject to change.

ARTS ORGANIZATIONS

Ontario Association of Art Galleries

As an umbrella organization for a membership of over eighty galleries and institutions, the Ontario Association of Art Galleries assists in the development of visual arts centres in Ontario. Services available to members include a bi-monthly newsletter, seminars and workshops, and publications relating to administration and management of public art institutions. Further information can be obtained from the Secretariat. Contact:

Ontario Association of Art Galleries (OAAG)
439 Wellington Street West
Toronto, Ontario M5V 1E7
(416) 598-0714

Ontario Museum Association

The Ontario Museum Association is a non-profit organization of individuals and institutions committed to advancing standards of excellence in provincial museums. Membership currently stands at 1200 individual and 160 institutional members. It is governed by an elected Council and maintains a Secretariat in Toronto.

The OMA offers over fifty days of professional development opportunities for museum and art gallery workers per year, through one-, two-, and three-day seminars and courses. Also included in its educational program is an extensive collection of audio-visual and video programs excellent for staff and/or volunteer training (brochure listing subjects available upon request).

The Association produces a quarterly journal of articles and book and exhibit reviews entitled *Museum Quarterly* and a bi-monthly newsletter, *Currently*. Special publications currently in print include: *Sources and Resources – A Guide to Museum Organizations and Related Resources*, the *Directory of Ontario Museums, Art Galleries, Archives and Related Institutions*, and the *Museum and Archival Supplies Handbook*, an invaluable reference source on museum conservation supplies and procedures.

The OMA also provides representation to all levels of government on matters pertinent to the museum community. A variety of other benefits are available to individual and institutional members. Telephone or write for a membership brochure:

Ontario Museum Association (OMA)
38 Charles Street East
Toronto, Ontario M4Y 1T1
(416) 923-3868

Visual Arts Ontario

Visual Arts Ontario is the largest art association in Canada. It is a chartered non-profit organization, operated by a Board of Directors and supported by its membership, government, corporate, and private donors.

Members of Visual Arts Ontario have a wide variety of services available to them such as: discount plans, regularly scheduled conferences in Toronto and throughout

the province, artists' business seminars, international art programs, the *Art Placement Program*, the *Artists' Registry*, the *Colour Xerography Centre*, and a growing *Resource Centre*.

Publications of Visual Arts Ontario include: *Artviews*, *Agenda*, *Art in Architecture (Art for the Built Environment in the Province of Ontario)*, *Toronto Art and Artist's Guide*, *The Facts of Art*, *Visual Arts Handbook*, *The Index of Ontario Artists*, *Cityforms*, and *International Resources for Canadian Artists*.

Memberships in the association is open to artists and all those interested in the visual arts. Telephone or write for a membership brochure:

Visual Arts Ontario (VAO)
439 Wellington Street West, 3rd Floor
Toronto, Ontario M5V 1E7
Attention: Executive Director
(416) 591-8883

AUDIO-VISUAL RESOURCES – FILM

For assistance with programs, single screenings, series, or festivals, and for information on rental of film contact:

Audio-Visual Centre

Art Gallery of Ontario
317 Dundas Street West
Toronto, Ontario M5T 1G4
Attention: Head, Audio-Visual Centre
(416) 977-0414, ext. 260

Canadian Centre for Films on Art and the Canadian Film Institute Film Library

211 Watline Avenue, Suite 211
Mississauga, Ontario L4Z 1P3
(416) 890-1117

Canadian Filmmakers' Distribution Centre

67A Portland Street
Toronto, Ontario M5V 2M9
(416) 593-1808

The Funnel

Experimental Film Theatre
507 King Street East
Toronto, Ontario M5A 1M3
(416) 364-7003

Ministry of Citizenship and Culture Resource Centre

77 Bloor Street West, 9th Floor
Toronto, Ontario M7A 2R9
Attention: Film-booking Clerk
(416) 965-6763

The Resource Centre of the Ministry of Citizenship and Culture provides a free loan service of films, slides, and videotapes. A catalogue is available. Please contact your local Regional Services office.

Ontario Film Institute

Ontario Science Centre
770 Don Mills Road
Don Mills, Ontario M3C 1T3
(416) 429-4100

Your Community Film Library

Your Public Library

AUDIO-VISUAL RESOURCES – SLIDES AND MEDIA KITS

Art Gallery of Ontario

For a catalogue of slides which may be borrowed, please contact:

Audio-Visual Centre

Art Gallery of Ontario
317 Dundas Street West
Toronto, Ontario M5T 1G4
Attention: Loans Consultant
(416) 977-0414, ext. 261

A comprehensive collection of 35mm slides, media kits, and videotapes illustrating the history of art and architecture is available for loan throughout Canada for educational purposes at a nominal charge.

Media Kits are also available for circulation within Canada from the Audio-Visual Centre of the Art Gallery of Ontario. The format of the kits and short descriptions are as follows:

Art Gallery of Ontario

A four part series which traces the history of Canadian art from 1700 to 1980 using examples from the collection of the Art Gallery of Ontario. This series is available for purchase.

Canadian Art 1700-1910 from the Collection of the Art Gallery of Ontario
Canadian Art 1910-1945 from the Collection of the Art Gallery of Ontario
Canadian Art 1945-1970 from the Collection of the Art Gallery of Ontario
Canadian Art 1970-1980 from the Collection of the Art Gallery of Ontario

Selected Studies in Canadian Art

This five-part series deals with various aspects of Canadian art and architecture. Each kit contains slides, an audio cassette, and a booklet.

Canadian Architecture
Canadian Drawings and Watercolours
Canadian Prints
Canadian Sculpture
Canadian Women Artists: A Brief Survey

Arts of the Western World

This series of twelve media kits is a survey of art history presented in chronological sequence from prehistory to the present. It examines the important stylistic trends in art through the ages, as well as the social, political, and religious milieu in which it was created. Each kit contains approximately thirty-five slides, an audio-tape, and an explanatory text. The kits are fifteen to twenty minutes in length (except those in two parts, which last thirty minutes).

The kits, for loan only, are as follows:

In the Beginning
Greek

Etrusco-Roman
Early Christian and Byzantine
Romanesque
Gothic (in two parts)
Italian Renaissance and Mannerism (in two parts)
The Age of Renaissance and Mannerism outside Italy
Baroque in the 17th Century (in two parts)
Baroque and Rococo in the 18th Century
Multiplication of Styles 1700-1900 (in two parts)
Modern Art (in two parts)

William Blake: His Art and Times

Twenty-seven slides, thirty-seven-minute audio-tape cassette and guidebook.

The Centre for Humanities Seminars in Modern Art

This series of media kits offers students a basic introduction to major movements in European and American art from the 1860s to the 1960s. Arranged chronologically, the paintings present an intellectual history of modern man. Each kit contains eighty slides and the tapes are approximately twenty minutes.

The Break with Tradition
The Reconstruction of Space
Exploring the Heart and Mind
Contemporary Trends

Images: Why Man Creates

This media kit is a good introduction to the creative art forms within society. It stresses the significance of creative endeavours throughout history in such diverse areas as painting, writing, and dance. The kit contains eighty slides and lasts for eighteen minutes.

Metropolitan Museum Seminars in Art

These media kits introduce art through analysis and comparison of great paintings from different periods. Each topic examines style, technique, and composition. The kits are twenty-five minutes in length.

What is Painting/Realism
Expressionism/Abstraction
Composition: As Pattern, Structure, Expression
Techniques: Fresco/Tempera and Oil/Water Colour, Pastel and Prints
The Artist as Social Critic/The Artist as Visionary

Monet's Years at Giverny

Claude Monet spent forty-three years of his life at Giverny painting his surroundings and sensitively recording the rich light and atmosphere. It was there that he developed his new style that bridged the nineteenth and twentieth centuries. This new style and the paintings that he produced at Giverny are the subject of the media kit. Included in the kit are forty-one slides and a thirty-minute audio-tape.

Henry Moore: Looking at his Work with Philip James

This media kit is an excellent introduction to Henry Moore, as artist and individual. Moore explains his work and replies to questions put to him by his friend Philip James. The kit contains 112 slides, an audio-tape and guidebook.

Henry Moore Sculpture from the Collection of the Art Gallery of Ontario

This kit contains forty-four slides and lasts for thirty minutes. It is available for purchase.

RESOURCE INFORMATION

Towards a National Image

Part A: *Two Nations in a New Land, c.1595-1790*

Painters of Quebec, c.1790-1850

Part B: *Painters of the Maritimes and Ontario, c.1800-1850*

The Western Frontier, c.1775-1875

Part C: *Traditional Painters, c.1850-1900*

Progressive Painters, c.1880-1900

Treasures of Irish Art

Magnificent art treasures from early Ireland gathered together for the first time. Featured are stunning gold and silver ornaments and illuminated manuscripts, including the celebrated Book of Kells. Forty slides and a thirty-minute audio-tape.

Treasures of Tutankhamun

Beautiful and representative objects from the tomb of the boy-king Tutankhamun (1334-1325 BC) including statuettes, masks richly laid with jewels, and funerary jewelry and furniture. Forty-one slides and a thirty-minute audio-tape.

Turner and the Sublime

Thirty slides and a guidebook.

The Vatican Collections: The Papacy and Art

A kit based on the 1983 exhibition of the same title which was held at the Metropolitan Museum of Art, New York. Includes forty slides and a thirty-six-minute audio-tape.

Vincent van Gogh and the Birth of Cloisonism

Thirty-five slides, twenty-minute audio-tape and guidebook.

All media kits are available for a two-week loan period unless otherwise specified or renewed. The cost is \$5.00 per kit plus shipping costs. For further information please contact: Audio-Visual Loans Consultant, Art Gallery of Ontario. For individual slide purchase, contact:

The Book Shop

Art Gallery of Ontario
317 Dundas Street West
Toronto, Ontario M5T 1G4
(416) 977-0414

Ministry of Citizenship and Culture

Refer to listing under *Audio-Visual – Film*

AUDIO-VISUAL RESOURCES – VIDEO

Audio-Visual Centre

Art Gallery of Ontario
(refer to above address)

A collection of videotapes by artists is available for viewing in the Audio-Visual Centre at the Art Gallery of Ontario. Also available for study purposes is a group of tapes entitled *Media and Methods of the Artist* in which various techniques are demonstrated. Many Gallery programs are retained on video for reference purposes and may be viewed in the Audio-Visual Centre by appointment. Charge: \$2.00 for each half day. Catalogue available.

In addition, several videotapes are available for circulation within Canada. They include: Lawren Harris; Bronze Casting; Cornelius Kreighoff; Peter Paul Rubens; The Ele-

vation of the Cross; Homer Watson; Conservation of "Above Lake Superior"; Jock Macdonald; F.H. Varley; James Wilson Morrice; Auguste Rodin; The Burghers of Calais; Edgar Degas; Emily Carr; Growing Pains; van Gogh and the Expressive Use of Colour; Frans Hals; Leonardo da Vinci; Michelangelo; Raphael.

Art Metropole

217 Richmond Street West
Toronto, Ontario M5V 1W2
Attention: Video Director
(416) 977-1686

Art Metropole sells and rents video tapes, screens tapes in-house, and offers program and exhibiting suggestions.

Charles Street Video

38 Charles Street East
Toronto, Ontario M4V 1T1
(416) 921-4074

An artists' post-production membership organization.

Ed Video/The Ed Gallery

16A Wyndham Street North
Guelph, Ontario N1H 4E5
(519) 836-9811

For artists' video editing, equipment rental, technical advice, in-house screening of tapes, program and exhibiting suggestions.

Trinity Square Video

172 John Street, 4th Floor
Toronto, Ontario M5T 1X5
Attention: Production Coordinator
(416) 593-1332

For artists' video editing, equipment rental, technical advice, in-house screening of tapes, program and exhibiting suggestions.

Toronto Community Videotex

192 Spadina Avenue, #303
Toronto, Ontario M5T 2C2
(416) 364-9264

For in-house production of videotex and workshops and training in this computer-related art medium.

Ministry of Citizenship and Culture

Refer to listing under *Audio-Visual Resources – Film*

CRAFTS

Ontario Crafts Council

346 Dundas Street West
Toronto, Ontario M5T 1G5
(416) 977-3551
Attention: Manager, Resource Centre

The Ontario Crafts Council is a registered non-profit corporation founded in 1976 through the union of the Canadian Guild of Crafts (Ontario) and the Ontario Craft Foundation. The goal of the Ontario Crafts Council is to promote and develop contemporary and traditional crafts. In addition to publishing *Ontario Craft* magazine and *CraftNews*, the Council maintains the Craft Gallery in

Toronto and sponsors an extensive library and slide portfolio system. Through its wholly owned store, the Guild Shop, the Council markets fine hand-crafted objects gathered from across Canada. The Council is represented regionally through a network of individual volunteers, affiliated guilds, and cooperating institutions. Membership in the Ontario Crafts Council is open to all.

The *Craft Resource Centre* of the Ontario Crafts Council is a special library and information exchange service for craftspeople, exhibiting centres, and the interested public. The *Resource Centre* produces several publications including information on upcoming craft fairs and exhibitions, craft suppliers, media resources, information, etc. As well, information is available on health hazards in arts and crafts. The *Craft Resource Centre* also has slides available for sale or rental which include kits by media or crafts people.

DANCE, DRAMA, MIME, MUSIC

An excellent source book is published by the Touring Office of the Canada Council. The *Touring Artists Directory of the Performing Arts in Canada* lists over 800 attractions and some 200 services available to community groups. Copies of the *Touring Directory* are available at no charge from the Publications Section, Canada Council Touring Office, P.O. Box 1047, Ottawa, Ontario K1P 5V8. Inclusion in the *Touring Directory* as an attraction does not necessarily constitute an endorsement of a particular listing by the Canada Council. The *Bulletin*, complementing the *Touring Directory*, appears every two months. It carries updates of listings in the *Directory*, listings of new attractions which meet the criteria for inclusion in the publication, as well as other information relating to performing arts touring. Other publications dealing with touring of performing arts in Canada are also available from the above address.

Ontour Bulletins are published by the Ontario Arts Council several times each year. These bulletins contain detailed information (programs, dates, fees, touring areas, booking contacts, etc.) about tours throughout Ontario in dance, mime, music, theatre, and puppets. Please contact the Ontour Department, Ontario Arts Council, 151 Bloor Street West, Toronto, Ontario M5S 1T7, (416) 961-1660, to be included on the mailing list for the *Ontour Bulletin*.

For schools, both elementary and secondary, the Ontario Arts Council also publishes annually the *Artslist: A Directory of Performing Arts Attractions for Schools*, which gives full details on most events available for young audiences in Ontario. To receive a copy, contact the Ontario Arts Council, Information Office.

For information regarding programs for young audiences (pre-university ages), please contact:

Prologue to the Performing Arts
252 Bloor Street West, Suite 12-200
Toronto, Ontario M5S 1V5
(416) 920-9100

EXHIBITION SOURCES

In addition to the exhibitions circulated by the Art Gallery of Ontario Extension Services program, exhibitions can be booked through the extension departments of other provincial galleries. These exhibitions, as well as individual exhibitions that are organized by galleries in Ontario for circulation within the province, are listed in *Sources and Resources: A Guide to Museum Organizations and Related Resources*. This book and the *Directory of Ontario Museums, Art Galleries, Archives and Related Institutions* are published by the Ontario Museum Association and are available at a nominal cost from their office at 38 Charles Street East, Toronto, Ontario M4Y 1T1, (416) 923-3868.

Other major sources of travelling exhibitions within Ontario are:

The McMichael Canadian Collection. Kleinburg, has an outreach program. Works of original Canadian art, including the Group of Seven and their contemporaries, Canadian Group of Painters, Inuit and Woodland art, are circulated to suitable locations. Contact the Head of Public Programming, The McMichael Canadian Collection, Kleinburg, Ontario L0J 1C0, (416) 893-1121, for further information.

The National Gallery of Canada. Ottawa, offers a limited program of travelling exhibitions. For information please contact the Coordinator, National Programme, Department of Exhibitions, National Gallery of Canada, Ottawa, Ontario K1A 0M8, (613) 990-0581.

The National Museum of Man coordinates a program of circulating exhibitions, both nationally and internationally. For information, contact the Chief, Exhibitions Division, National Museum of Man, Ottawa, Ontario K1A 0M8.

The Ontario Crafts Council offers a variety of craft exhibitions for provincial and national circulation. For further information please contact the Manager of Extension Services, Ontario Crafts Council, 346 Dundas Street West, Toronto, Ontario M5T 1G5, (416) 977-3551.

The Ontario Science Centre offers a limited program of travelling exhibitions. The Centre's *Science Circus* and *Body Works* are the largest with several dozen exhibits, demonstrations, and scientific films. They are transported by truck and installed in a public place for approximately seventeen days. These exhibitions involve full-time supervision by Ontario Science Centre staff. An unsupervised travelling exhibition entitled *The Seeing Brain* illustrates the process of visual perception. It is available from one week to several months to centres providing reasonable levels of security and maintenance. Opening in the 1985-86 season is a visually challenging collection of framed photographs by Gera Dillon called *Optikles* that allows the viewer to find the source of the images by peeking at participational answer panels. In addition, the Science Centre can offer *Science Sideshows* and workshops tailored to the themes of special community needs. For further information, please contact the Extension Office, Ontario Science Centre, 770 Don Mills Road, Don Mills, Ontario M3C 1T3, (416) 429-4100.

RESOURCE INFORMATION

The Royal Botanical Gardens offers a variety of extension programs such as lectures on horticulture, natural history, and arts and crafts. In addition, plant workshops, exhibits, and demonstrations are also offered. For further information, please contact the Outreach Coordinator, P.O. Box 399, Hamilton, Ontario L8N 3H8, (416) 527-1158.

The Royal Ontario Museum offers exhibitions for circulation on a broad range of topics related to their collections. For further information, please contact the Scheduler – Travelling Exhibits, Extension and Advisory Services, Royal Ontario Museum, 100 Queen's Park, Toronto, Ontario M5S 2C6, (416) 978-2033.

TVOntario offers workshops, consultations, presentations, and specific videotapes which demonstrate the interactive learning potential of television by generating ways of creating new and different activities for the public. This service is available to schools, libraries, community centres, recreation centres, health care organizations, service groups, art galleries, museums, art clubs, and arts councils. Participants learn ways to use various television series and TVO handbooks to create courses and programs for their groups. For more information, contact TVOntario, Outreach, P.O. Box 200, Station Q, Toronto, Ontario M4T 2T1, (416) 484-2600.

The following galleries circulate exhibitions to communities in their region:

Ontario Galleries

Atikokan Centennial Museum
Art Gallery of Brant, Brantford
Grimsby Public Art Gallery
Macdonald Stewart Art Centre, Guelph
Art Gallery of Hamilton
Agnes Etherington Art Centre, Kingston
Kitchener/Waterloo Art Gallery, Kitchener
London Regional Art Gallery
Oakville Galleries
The Robert McLaughlin Gallery, Oshawa
Niagara Artists' Centre, St. Catharines
Sarnia Public Library and Art Gallery
The Gallery/Stratford
Laurentian University Museum and Arts Centre, Sudbury
Thunder Bay National Exhibition Centre and Centre for Indian Art
Art Gallery of Windsor
Woodstock Art Gallery

Other provinces

Glenbow Museum, Calgary
Nickle Arts Museum, Calgary
Confederation Centre Art Gallery and Museum, Charlottetown
Edmonton Art Gallery
Beaverbrook Art Gallery, Fredericton
Dalhousie Art Gallery, Halifax
McCord Museum, Montreal
Mackenzie Art Gallery, Regina
Art Gallery, Memorial University of Newfoundland, St. John's
Vancouver Art Gallery
Winnipeg Art Gallery
Acadia University Gallery, Wolfville, Nova Scotia

FESTIVAL ONTARIO

Festival Ontario, a program of the Ministry of Citizenship and Culture, is designed to make provincial cultural resources more readily available to people throughout Ontario by offering programs free of charge or at a nominal fee to community festivals. Participating agencies include the Art Gallery of Ontario, The McMichael Canadian Collection, TVOntario, the Ontario Science Centre, the Ontario Film Institute, the Royal Ontario Museum, and the Royal Botanical Gardens.

Refer to the *Booking Festival Ontario Programs* section of this *Catalogue of Extension Services* for information on the Art Gallery of Ontario's available programs. The resources offered by other participating agencies include the Royal Ontario Museum's Speakers Bureau, a variety of illustrated talks on the Royal Ontario Museum's current work in ecology, archaeology, and many other areas. Two museumobiles, one on archaeology in Ontario and one on fossils in Ontario, are available to travel to festivals and other special community events. The Royal Botanical Gardens offers a series of talks and demonstrations on horticulture, walks and talks on nature studies, and demonstrations and workshops on botanical arts. The Ontario Science Centre's exhibits are available for travel throughout the province and The McMichael Canadian Collection offers small exhibitions of Canadian art for circulation.

For information, contact the Program Coordinator, Art Gallery of Ontario Extension Services, (416) 977-0414, ext. 305, or the *Festival Ontario* Arts Officer, Ministry of Citizenship and Culture, Arts Branch, 77 Bloor Street West, Toronto, Ontario M5S 1M2, (416) 965-6509, or your Regional Services Office.

SPEAKERS BUREAUS

The Art Gallery of Ontario offers a *Speakers Service*. See listings of available topics and details in the front section of the *Catalogue*. In order to book the Art Gallery of Ontario *Speakers Service*, kindly complete the *Booking Form/Speakers Service* at the back of the *Catalogue*.

The following institutions have a Speakers Bureau program. Please contact them for further information regarding topics, dates, costs, etc.

National Gallery of Canada, Ottawa, (613) 990-0581
Professional Art Dealers Association of Canada, Inc. (PADAC), (416) 979-1276
Royal Botanical Gardens, Hamilton, (416) 527-1158
Royal Ontario Museum, Toronto, (416) 978-2033

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22	23	24	25	26	27	28
29	30	31				

NOVEMBER

S	M	T	W	T	F	S
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5	6	7	8	9	10	11
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DECEMBER

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30	31					

The Resource Information section is intended to provide quick reference material to provincial exhibiting centres. Additional information is available either from the individual agency or organization listed or from the Head, Extension Services. The various criteria for grants and the various programs offered change periodically in response to needs.

Two excellent resource books for community arts groups are:

Cultural Resources in Ontario
A Public Relations Primer

These books are published by the Ministry of Citizenship and Culture and are available from the Government Bookstore, 880 Bay Street, Toronto, Ontario M5S 1Z8, or through the Regional Services Offices of the Ministry of Citizenship and Culture, listed on page 3.

Another excellent resource guide, containing information on funding for museums, travelling exhibitions, helpful organizations, and so on is:

Sources and Resources: A Guide to Museum Organizations and Related Resources (1984 edition)

It is published by the Ontario Museum Association, 38 Charles Street East, Toronto, Ontario M4Y 1T1, (416) 923-3868.

All of the above books are available at a nominal charge.

IGRANTING AGENCIES

The following is a listing of the major grant sources available to non-profit organizations involved in the visual arts in Ontario. In all instances, very strong emphasis is placed on evidence of strong community-based support for the organization; these potential grants cannot be thought of as an alternative to community support.

Canada Council

255 Albert Street
 P.O. Box 1047
 Ottawa, Ontario K1P 5V8
 Attention: Communications Service
 Art Galleries and Museums, Artist-Run Spaces, Print Workshops, Art Bank, Explorations Program
 In Ottawa/Hull: 273-3400; toll-free 1-800-267-8282

Public Art Galleries

The Canada Council offers several types of grants to public art galleries. Galleries and museums may apply for *Exhibition Program Assistance* to help them prepare and install exhibitions of contemporary Canadian art. These funds also may be used for related arts activities and for publications. The *Special Exhibition Assistance Program* will fund exceptional needs of art galleries and the *Project Exhibition Assistance Program* will cover part of the cost of an exhibition of contemporary art or crafts curated by the gallery.

Artist-Run Spaces

Assistance is offered to artist-run spaces which have been founded and are directed by professional artists. Such exhibition spaces may receive support through *Program and Operating Assistance* for operating and program expenses or for the costs of specific exhibition projects. Artist-run spaces also can apply for *Project Exhibition Assistance* to cover part of the cost of an exhibition of contemporary art

or crafts curated by the space and for *Special Exhibition Assistance* to defray the cost of exceptional needs.

Grants to Print Workshops and Production and Service Centres

These grants are made to print workshops and production and service centres to cover operating expenses, equipment, or salaries. The workshops and centres must be run by professional artists and must provide facilities and technical assistance to local artists.

Art Bank

The Art Bank was created in 1972 to complement the programs of the Visual Arts Section of the Council. The following programs are offered to art galleries:

1) Through the *Acquisition Program*, works are purchased from contemporary Canadian artists on the recommendation of continually changing juries composed of visual arts professionals. Artists and galleries apply to have art purchased.

2) Through the *Special Purchase Assistance Program*, public art galleries and museums may apply for funds to be used towards the purchase of contemporary Canadian works of art. The gallery is asked to raise an amount up to \$10,000 outside its regular acquisitions budget, which may then be matched by the Art Bank.

3) *Special Projects and Loans*: Works from the Art Bank collection may be borrowed by public galleries for specific exhibitions or for extended loans in Canada and elsewhere.

Visiting Artists Program

These grants enable organizations such as universities, art schools, artists' associations, museums, and exhibition centres to invite artists and craftspeople from other regions of Canada for short visits in order to exchange ideas and information with the local artistic community.

Explorations Program

Explorations encourages investigation of new forms of cultural expression and participation. Projects and research are intended to help introduce new perspectives in our understanding, to develop new means of promoting public enjoyment of artistic and cultural activities, and to foster an appreciation of Canada's heritage.

National Museums of Canada

Museum Assistance Programmes
 219 Argyle Avenue
 Ottawa, Ontario K1A 0M8
 Attention: Regional Officer, Ontario
 (613) 996-8504

Upgrading and Equipment Assistance Programme

This programme provides technical and financial assistance to institutions for upgrading of museum space and the purchase of major equipment for the preservation of collections. Financial assistance is also available toward feasibility studies, long-range institution development plans, or specific project planning exercises leading to capital developments.

Conservation Assistance Programme

This programme provides financial and technical assistance for the development of in-house conservation facilities in qualifying museums and galleries across Canada. A percentage of salary support is available to institutions

wishing to hire conservation staff. The programme also provides some funding for advance level professional development training for conservation staff in qualifying institutions.

Exhibitions Assistance Programme

The purpose of the programme is to provide opportunities for the production of exhibitions which extend access to the collections that reflect our natural, cultural, and technological heritage. Assistance is available for travelling exhibitions, temporary exhibitions that cannot travel, and, in some instances, for permanent exhibitions. The exhibitions may be of collections relating to science, technology, history, or art. Exhibitions of contemporary art are not eligible as these are supported by the Canada Council.

Registration Assistance Programme

This programme provides financial and technical assistance to museums to document their collections to a certain set of standards. At this time, archaeology, ethnology, history, fine arts, and ornithology collections receive priority. Funds are also available to assist an institution in the design and development of a registration system to meet its needs.

Special Activities Assistance Programme

This programme provides assistance towards projects that interpret the aims of the National Museum Policy imaginatively and that develop new and innovative ways of making Canadians more aware of their heritage and of their museums. Funds are also available for strategic planning and organizational development purposes within a museum or art gallery.

Training Assistance Programme

This programme provides financial assistance to programmes of training in museum studies that will promote a greater degree of professionalism in all areas of museum and art gallery work. The programme also encourages the expansion of the body of knowledge on museum studies and the development of more effective methods of museum training through assistance to specialized research and study projects.

Ontario Arts Council

151 Bloor Street West
Toronto, Ontario M5S 1T6
(416) 961-1660

Visual Arts Grants

Special Projects: Assistance with short-term or one-time-only projects related to the visual arts is available to non-profit arts groups or organizations. New clients of the Ontario Arts Council, Visual Arts Office, should make their first application to this category for assistance with costs such as artists' and/or jury fees, catalogues, and transportations of works of art.

Galleries: Program support is available to public galleries to assist principally with exhibition and education costs.

Artist-Run Spaces: Assistance is available for both program and operating costs to artist-run spaces, collectives or collaboratives of artists incorporated as non-profit organizations.

Subventions du bureau franco-ontarien

Galleries et centre d'activités artistiques: Les galeries sans but lucratif peuvent présenter une demande d'aide financière pour défrayer une partie du coût de leur programmation artistique, y compris des artistes dans le cadre des expositions.

Touring Arts Fund

The Touring Arts Fund is a program of underwriting subsidy designed to assist local non-profit community organizations to sponsor full-length touring performances by Canadian artists in Theatre, Music, Dance, and Mime.

Ontario Arts Council funding is based on population and geographic factors as well as eligibility of the artist and the sponsor. School hour performances are not eligible. Funding is determined on a percentage of the artistic fees.

For further information please contact the Touring Officer.

For further information regarding other grants that are available from the Ontario Arts Council for Arts/Education, Community Arts Development, Dance, Film and Photography, Franco-Ontarian, Literature, Music, Ontour, Theatre, and Visual Arts categories, please contact the Information Officer, Ontario Arts Council.

Ontario Ministry of Citizenship and Culture

77 Bloor Street West
Toronto, Ontario M7A 2R9

For all programs of the Ministry of Citizenship and Culture, please address initial inquiry to the Regional Services Office in your area (see detailed listings on page 3).

Cultural Exchange Program

Assistance is available to non-profit organizations for cultural sharing projects (e.g. exhibitions, visiting artists) involving other provinces or countries. Contact the Arts Branch of the Ministry of Citizenship and Culture at the above address or your Regional Services Office.

Operating Grant Program

Assistance is directed toward the basic operating expenditures of eligible public art galleries. Contact the Arts Branch of the Ministry of Citizenship and Culture at the above address, or your Regional Services Office.

Outreach Ontario

Grants are available to libraries to assist with special cultural programs such as appearances by creative and performing artists. Other programs that increase the library's role as a multi-purpose community cultural resource may also be eligible. Contact the appropriate Regional Library System Office for more information.

Wintario

The Wintario Lottery was established to provide funds for culture, recreation, sports and fitness in Ontario, in addition to and distinct from the normal support provided by the Ministry of Citizenship and Culture and other government bodies.

The Wintario Grants Program is designed to encourage community groups to get involved in activities and facilities in the above areas that are relevant to and supported by their communities.

Non-profit community organizations, municipalities, In-

dian bands, and public library boards may therefore submit requests for assistance with projects that promote the development of the arts, citizenship and multiculturalism.

Inquiries about Wintario grants should be directed to your Regional Services Office.

For general information on grants, please contact the Grants Information Office.

Grants Information Office

Ministry of Citizenship and Culture
77 Bloor Street West, 4th Floor
Toronto, Ontario M7A 2R9
(416) 965-2390

**Ministry of Citizenship and Culture
Regional Services Offices****Northwest Region**

1825 East Arthur Street
Thunder Bay P7E 5N7
(807) 475-1255

P.O. Box 3000
479 Government Road
Dryden P8N 3B3
(807) 223-3331

Northeast Region

199 Larch Street, 4th Floor
Sudbury P3E 1C4
(705) 675-4383

22 Wilcox Street, 2nd Floor
Timmins P4N 3K6
(705) 267-8018

Eastern Region

Room 1100, 11th Floor
1 Nicholas Street
Ottawa K1N 7B7
(613) 566-3728

280 Pinnacle Street, Suite 3
Belleville K8N 3B1
(613) 968-3474

Central East Region

77 Bloor Street West, 7th Floor
Toronto M7A 2R9
(416) 965-6597

114 Worsley Street
Barrie L4M 1M1
(705) 737-0543

Central West Region

P.O. Box 2112
119 King Street West, 8th Floor
Hamilton L8N 3Z9
(416) 521-7229

71 King Street, Suite 3011
St. Catharines L2R 3H7
(416) 688-6472

30 Duke Street West, 4th Floor
Kitchener N2H 3W5
(519) 578-8200

Southwest Region

255 Dufferin Avenue, 6th Floor
London N6A 4K1
(519) 679-7156

250 Windsor Avenue, 6th Floor
Windsor N9A 1J2
(519) 256-4919

For more detailed information on funding sources, please contact the agencies listed above, or refer to the most recent copy of *Who's Who*, a handbook of the Canadian Conference of the Arts, 141 Laurier Avenue West, #707, Ottawa, Ontario, K1P 5J3, (613) 238-3561. This publication is available at minimal cost.

Listed below is a brief synopsis of some of the resources available to communities throughout Ontario. Please contact the agencies for confirmation of programs, costs, and other details that may be subject to change.

ARTS ORGANIZATIONS

Ontario Association of Art Galleries

As an umbrella organization for a membership of over eighty galleries and arts institutions, the Ontario Association of Art Galleries assists in the development of visual arts centres in Ontario. Services available to members include a bi-monthly newsletter, seminars and workshops, and publications relating to administration and management of public art institutions. Further information can be obtained from the Secretariat. Contact:

Ontario Association of Art Galleries
38 Charles Street East
Toronto, Ontario M4Y 1T1
(416) 920-8378

Ontario Museum Association

The Ontario Museum Association is a non-profit organization of individuals and institutions committed to advancing standards of excellence in provincial museums. Membership currently stands at 1200 individual and 125 institutional members. It is governed by an elected Council and maintains a Secretariat in Toronto.

The OMA offers over fifty days of professional development opportunities for museum and art gallery workers per year, through one-, two- and three-day seminars and courses. Also included in its educational program is an extensive collection of audio-visual and video programs excellent for staff and/or volunteer training (brochure listing subjects available upon request).

The Association produces a quarterly journal of articles and book and exhibit reviews entitled *Museum Quarterly* and a bi-monthly newsletter, *Currently*. Special publications currently in print include: *Sources and Resources – A Guide to Museum Organizations and Related Resources*, the *Directory of Ontario Museums, Art Galleries, Archives, and Related Institutions*, and the *Museum and Archival Supplies Handbook*, an invaluable reference source on museum conservation supplies and procedures.

The OMA also provides representation to all levels of government on matters pertinent to the museum community. A variety of other benefits are available to individual and institutional members. Phone or write for a membership brochure:

Ontario Museum Association
38 Charles Street East
Toronto, Ontario M4Y 1T1
(416) 923-3868

Visual Arts Ontario

Visual Arts Ontario is the largest art association in Canada. It is a chartered non-profit charitable organization, operated by a Board of Directors and supported by its membership, government, corporate, and private donors.

Members of Visual Arts Ontario have a wide variety of services available to them such as: Discount Plans; regularly scheduled Conferences in Toronto and throughout the Province; Artists' Business Seminars; Group Insurance Plans; an Art Placement Program; the Artists' Registry; the Colour Xerography Centre; International Art Programs,

and a growing Resource Centre.

Publications of Visual Arts Ontario include: *Artviews*; *The Discriminating Palette*; *Art In Architecture (Art for the Build Environment in the Province of Ontario)*; *Toronto Art and Artist's Guide*; *The Facts of Art*; *Visual Arts Handbook*; *The Index of Ontario Artists*; *Cityforms*; *International Resources for Canadian Artists*.

Membership in the association is open to artists and all those interested in the visual arts. Phone or write for a membership brochure:

Visual Arts Ontario
439 Wellington Street West, 3rd Floor
Toronto, Ontario M5V 1E7
Attention: Executive Director
(416) 591-8883

AUDIO-VISUAL RESOURCES – FILM

For assistance with programs, single screenings, series or festivals and for information on rental of films contact:

Audio-Visual Centre

Art Gallery of Ontario
317 Dundas Street West
Toronto, Ontario M5T 1G4
Attention: Head, Audio-Visual Centre
(416) 977-0414

Your Community Film Library

Your Public Library

Canadian Centre for Films on Art

211 Watline Avenue, Suite 211
Mississauga, Ontario L4Z 1P3
(416) 272-3840 or 272-3841

Canadian Film Institute Film Library

211 Watline Avenue, Suite 211
Mississauga, Ontario L4Z 1P3
(416) 272-3840 or 272-3841

Canadian Filmmakers' Distribution Centre

299 Queen Street West, Unit 204A
Toronto, Ontario M5V 1Z9
(416) 593-1808

The Funnel

Experimental Film Theatre
507 King Street East
Toronto, Ontario M5A 1M3
(416) 364-7003

Ministry of Citizenship and Culture Resource Centre

77 Bloor Street West, 9th Floor
Toronto, Ontario M7A 2R9
Attention: Film-booking Clerk
(416) 965-6763

The Resource Centre of the Ministry of Citizenship and Culture provides a free loan service of films, slides, and videotapes. A catalogue is available. Please contact your local Regional Services Office.

Ontario Film Institute

Ontario Science Centre
770 Don Mills Road
Don Mills, Ontario M3C 1T3
(416) 429-4100

AUDIO-VISUAL RESOURCES – SLIDES AND MEDIA KITS

(a) For a catalogue of slides which may be borrowed please contact:

Audio-Visual Centre

Art Gallery of Ontario
317 Dundas Street West
Toronto, Ontario M5T 1G4
Attention: Loans Consultant
(416) 977-0414

Borrowers may select up to 100 slides at one time from the collection. They may be reserved for two weeks, with an additional two-week renewal option. Slides are arranged alphabetically according to country, century, and artist. All slides are colour coded for easy reference. Charge: \$2.00 for ten slides. For a catalogue of slides which may be purchased, please contact:

The Book Shop

Art Gallery of Ontario
317 Dundas Street West
Toronto, Ontario M5T 1G4
(416) 977-0414

(b) Media Kits are also available for circulation within Canada from the Audio-Visual Centre of the Art Gallery of Ontario. The format of the kit and a short description follows:

Art Gallery of Ontario

A four part series which traces the history of Canadian art from 1700 to 1980 using examples from the collection of the Art Gallery of Ontario. This series is available for purchase.

Canadian Art 1700-1910 from the Collection of the Art Gallery of Ontario

Canadian Art 1910-1945 from the Collection of the Art Gallery of Ontario

Canadian Art 1945-1970 from the Collection of the Art Gallery of Ontario

Canadian Art 1970-1980 from the Collection of the Art Gallery of Ontario

Arts of the Western World

This series of twelve media kits is a general survey of art history presented in chronological sequence from prehistory to the present. It examines the important stylistic trends in art through the ages, as well as the social, political, and religious milieu in which it was created. Each kit contains approximately thirty-five slides, an audio-tape, and an explanatory text. The kits are fifteen to twenty minutes in length (except those in two parts, which last thirty minutes).

The kits are as follows:

In the Beginning
Greek

Etrusco-Roman

Early Christian and Byzantine

Romanesque

Gothic (in two parts)

Italian Renaissance and Mannerism (in two parts)

The Age of Renaissance and Mannerism outside Italy

Baroque in the 17th Century (in two parts)

Baroque and Rococo in the 18th Century

Multiplication of Styles 1700-1900 (in two parts)

Modern Art (in two parts)

William Blake: His Art and Times

Twenty-seven slides, thirty-seven minute audio-tape cassette and guidebook.

The Centre for Humanities Seminars in Modern Art

This series of media kits offers students a basic introduction to major movements in European and American art from the 1860s to the 1960s. Arranged chronologically, the paintings present an intellectual history of modern man. Each kit contains eighty slides and the tapes are approximately twenty minutes.

The Break with Tradition

The Reconstruction of Space

Exploring the Heart and Mind

Contemporary Trends

Images: Why Man Creates

This media kit is a good introduction to the creative art forms within society. It stresses the significance of creative endeavours throughout history in such diverse areas as painting, writing, and dance. The kit contains eighty slides and lasts for eighteen minutes.

Metropolitan Museum Seminars in Art

These media kits introduce art through analysis and comparison of great paintings from different periods. Each topic examines style, technique, and composition. The kits are twenty-five minutes in length.

What is Painting/Realism

Expressionism/Abstraction

Composition: As Pattern, Structure, Expression

Techniques: Fresco/Tempera and Oil/Water Colour,

Pastel and Prints

The Artist as Social Critic/The Artist as Visionary

Monet's Years at Giverny

Claude Monet spent forty-three years of his life at Giverny painting his surroundings and sensitively recording the rich light and atmosphere. It is there that he developed his new style that bridged the nineteenth and twentieth centuries. This new style and the paintings that he produced at Giverny are the subject of the media kit. Included in the kit are forty-one slides and a thirty-minute audio-tape.

Henry Moore: Looking at his Work with Philip James

This media kit is an excellent introduction to Henry Moore, as artist and individual. Moore explains his work and replies to questions put to him by his friend Philip James. The kit contains 112 slides, an audio-tape and guidebook.

Henry Moore Sculpture from the Collection of the Art Gallery of Ontario

This kit contains forty-four slides and lasts for thirty minutes. It is available for purchase.

Towards a National Image

Part A: *Two Nations in a New Land c.1595-1790*
Painters of Quebec c.1790-1850
 Part B: *Painters of the Maritimes and Ontario*
c.1800-1850
The Western Frontier c.1775-1875
 Part C: *Traditional Painters c.1850-1900*
Progressive Painters c.1880-1900

Treasures of Irish Art

Magnificent art treasures from early Ireland gathered together for the first time. Featured are stunning gold and silver ornaments and illuminated manuscripts, including the celebrated Book of Kells. Forty slides and a thirty-minute audio-tape.

Treasures of Tutankhamun

Beautiful and representative objects from the tomb of the boy-king Tutankhamun (1334-1325 BC) including statuettes, masks richly inlaid with jewels, and funerary jewelry and furniture. Forty-one slides and a thirty-minute audio-tape.

Turner and the Sublime

Thirty slides and guidebook

The Vatican Collections: The Papacy and Art

A kit based on the 1983 exhibition of the same title which was held at the Metropolitan Museum of Art, New York. Includes forty slides and a thirty-six-minute audio-tape.

Vincent van Gogh and the Birth of Cloisonism

Thirty-five slides, twenty-minute audio-tape and guidebook

All media kits are available for a two-week loan period unless otherwise specified or renewed. The cost is \$5.00 per kit plus shipping costs. For further information please contact: Audio-Visual Loans Consultant, Art Gallery of Ontario.

Ministry of Citizenship and Culture

Refer to listing under Audio-Visual – Film

AUDIO-VISUAL RESOURCES – VIDEO

Audio-Visual Centre

Art Gallery of Ontario
 (refer to above address)

A collection of videotapes by artists is available for viewing in the Audio-Visual Centre at the Art Gallery of Ontario. Also available for study purposes is a group of tapes entitled *Media and Methods of the Artist* in which various techniques are demonstrated. Many Gallery programs are retained on video for reference purposes and may be viewed in the Audio-Visual Centre by appointment. Catalogue available. Charge: \$2.00 for each half day.

In addition, several videotapes are available for circulation within Canada. They include: Lawren Harris; Bronze Casting; Cornelius Krieghoff; Peter Paul Rubens: The Elevation of the Cross; Homer Watson; Conservation of "Above Lake Superior"; Jock Macdonald; F. H. Varley; James Wilson Morrice; Auguste Rodin: The Burghers of Calais; Edgar Degas; Emily Carr; Growing Pains; van Gogh and the

Expressive Use of Colour; Frans Hals; Leonardo da Vinci; Michelangelo; Raphael.

Art Metropole

Art Metropole Building
 217 Richmond Street West
 Toronto, Ontario M5V 1W2
 Attention: Video Director
 (416) 977-1686

Art Metropole sells and rents video tapes, screens tapes in-house, and offers program and exhibiting suggestions.

Charles Street Video

38 Charles Street East
 Toronto, Ontario M4V 1T1
 (416) 921-4074

An artists' post-production membership organization

Ed Video

16 Commercial Street, 2nd Floor
 Guelph, Ontario N1H 2T7
 (519) 836-9811

For artists' video editing, equipment rental, technical advice, in-house screening of tapes, program and exhibiting suggestions

Trinity Square Video

299 Queen Street West, Suite 500
 Toronto, Ontario M5V 1Z9
 Attention: Production Coordinator
 (416) 593-1332

For artists' video editing, equipment rental, technical advice, in-house screening of tapes, program and exhibiting suggestions

Toronto Community Videotex

226 Queen Street West, #201
 Toronto, Ontario M5E 1Z6
 (416) 977-7076

For in-house production of videotex and workshops and training in this computer-related art medium

Ministry of Citizenship and Culture

Refer to listing under Audio-Visual Resources – Film

CRAFTS

Ontario Crafts Council

346 Dundas Street West
 Toronto, Ontario M5T 1G5
 (416) 977-3551
 Attention: Manager, Resource Centre

The Ontario Crafts Council is a registered non-profit corporation founded in 1976 through the union of the Canadian Guild of Crafts (Ontario) and the Ontario Craft Foundation. The goal of the Ontario Crafts Council is to promote and develop contemporary and traditional crafts. In addition to publishing *Ontario Craft* magazine and *CraftNews*, the Council maintains the Craft Gallery in Toronto and sponsors an extensive library and slide portfolio system. Through its wholly owned store, the Guild Shop, the Council markets fine hand-crafted objects gathered from across Canada. The Council is represented regionally

through a network of individual volunteers, affiliated guilds, and cooperating institutions. Membership in the Ontario Crafts Council is open to all.

The *Craft Resource Centre* of the Ontario Crafts Council is a special library and information exchange service for craftspeople, exhibiting centres, and the interested public. The Resource Centre produces several publications including information on upcoming craft fairs and exhibitions, craft suppliers, media resources, information, etc. As well, information is available on health hazards in arts and crafts. The *Craft Resource Centre* also has slides available for sale or rental which include kits by media or by craftspeople.

DANCE, DRAMA, MIME, MUSIC

An excellent source book is published by the Touring Office of the Canada Council. The *Touring Artists Directory of the Performing Arts in Canada* lists over 800 attractions and some 200 services available to community groups. Copies of the *Touring Directory* are available at no charge from the Publications Section, Canada Council Touring Office, P.O. Box 1047, Ottawa, Ontario K1P 5V8. Inclusion in the *Touring Directory* as an attraction does not necessarily constitute an endorsement of a particular listing by the Canada Council. The *Bulletin*, complementing the *Touring Directory*, appears every two months. It carries updates of listings in the *Directory*, listings of new attractions which meet the criteria for inclusion in the publication, as well as other information relating to performing arts touring. Other publications dealing with touring of performing arts in Canada are also available from the above address.

Ontour Bulletins are published by the Ontario Arts Council several times each year. These bulletins contain detailed information (programs, dates, fees, touring areas, booking contact) about tours throughout Ontario in dance, mime, music, theatre, and puppets.

Please contact the Ontour Department, Ontario Arts Council, 151 Bloor Street West, Toronto, Ontario M5S 1T7, (416) 961-1660, if you wish to have your name added to the mailing list for the *Ontour Bulletin*.

For schools, both elementary and secondary, the Ontario Arts Council also publishes annually the *Artslist: A Directory of Performing Arts Attractions for Schools*, which gives full details on most events available for young audiences in Ontario. If you wish to receive a copy, contact the Ontario Arts Council, Information Office.

For information regarding programs for younger audiences (pre-university ages), please contact:

Prologue to the Performing Arts

252 Bloor Street West
Toronto, Ontario M5S 1V5
(416) 920-9100

EXHIBITION SOURCES

In addition to the exhibitions circulated by the Art Gallery of Ontario Extension Services program and the National Gallery's National Programme, exhibitions can be booked through the extension departments of other provincial galleries. These exhibitions, as well as individual

exhibitions that are organized by galleries in Ontario for circulation within the province, are listed in *Sources and Resources: A Guide to Museum Organizations and Related Resources*. This book and the *Directory of Ontario Museums, Art Galleries, Archives and Related Institutions* are published by the Ontario Museum Association and are available at a nominal cost from their office at 38 Charles Street East, Toronto, Ontario M4Y 1T1, (416) 923-3868.

Other major sources of travelling exhibitions within Ontario are:

The McMichael Canadian Collection. Kleinburg, has an outreach program. Works of original Canadian art, including the Group of Seven and their contemporaries, Canadian Group of Painters, Inuit and Woodland art, are circulated to suitable community locations. Contact the Extension Officer, The McMichael Canadian Collection, Kleinburg, Ontario L0J 1C0, (416) 893-1123, for further information.

The National Gallery of Canada. Ottawa, offers a national program of travelling exhibitions. For information please contact the Coordinator, National Programme, Department of Exhibitions, National Gallery of Canada, Ottawa, Ontario K1A 0M8, (613) 996-1839.

The National Museum of Man coordinates an extensive program of circulating exhibitions, both nationally and internationally. For information contact the Chief, National Programmes Division, National Museum of Man, Asticou Centre, 241, blvd. Cité des Jeunes, Aylmer, P.Q. K1A 0M8.

The Ontario Crafts Council offers a variety of craft exhibitions for provincial and national circulation. For further information please contact the Manager of Extension Services, Ontario Crafts Council, 346 Dundas Street West, Toronto, Ontario M5T 1G5, (416) 977-3551.

The Ontario Science Centre offers a limited program of travelling exhibitions. The Centre's Science Circus and Body Works are the largest with several dozen exhibits, demonstrations, and scientific films. They are transported by truck and installed in a public place for approximately seventeen days. These exhibitions involve full-time manning by Ontario Science Centre staff. An unmanned travelling exhibition entitled *The Seeing Brain* illustrates the process of visual perception. It is available from one week to several months to centres providing reasonable levels of security and maintenance. In addition, the Science Centre can offer Science Sideshows and workshops tailored to the themes of special community events. For further information, please contact the Extension Office, Ontario Science Centre, 770 Don Mills Road, Don Mills, Ontario M3C 1T3, (416) 429-4100.

The Royal Botanical Gardens offers a variety of extension programs such as lectures on horticultural topics, plant workshops, exhibits, and demonstrations. For further information, please contact the Outreach Coordinator, P.O. Box 399, Hamilton, Ontario L8N 3H8, (416) 527-1158.

The Royal Ontario Museum offers exhibitions for circulation on a broad range of topics related to their collections. For further information, please contact the Scheduler –

Travelling Exhibits, Extension Services, Royal Ontario Museum, 100 Queen's Park, Toronto, Ontario M5S 2C6, (416) 978-2033.

TVOntario offers workshops, consultations, and presentations which demonstrate the interactive learning potential of television by generating ways of creating new and different activities for the public. This service is available to schools, libraries, community centres, recreation centres, health care organizations, service groups, art galleries, museums, art clubs, and arts councils. Participants learn ways to use various television series and TVO handbooks to create courses and programs for their groups. For more information, contact TVOntario, Outreach, P.O. Box 200, Station Q, Toronto, Ontario M4T 2T1, (416) 484-2600.

The following galleries circulate exhibitions to communities in their region:

Art Gallery of Brant, Brantford
Grimsby Public Art Gallery
Macdonald Stewart Art Centre, Guelph
Art Gallery of Hamilton
Agnes Etherington Art Centre, Kingston
Kitchener/Waterloo Art Gallery, Kitchener
London Regional Art Gallery
The Robert McLaughlin Gallery, Oshawa
Art Gallery of Windsor

FESTIVAL ONTARIO

Festival Ontario, a program of the Ministry of Citizenship and Culture, is designed to make provincial cultural resources more readily available to people throughout Ontario by offering them free of charge or at a nominal fee to community festivals. Participating agencies include the Art Gallery of Ontario, the McMichael Canadian Collection, TVOntario, the Ontario Science Centre, the Ontario Film Institute, the Royal Ontario Museum, and the Royal Botanical Gardens.

The Art Gallery of Ontario is able to offer a variety of programs including "Artists with their Work," Extension Services circulating exhibitions, Speakers Service or an exhibition may be created in response to a specific request. Programs are coordinated and developed in consultation with a festival organizing committee to suit individual community interests.

A few of the many resources offered by other participating agencies include the Royal Ontario Museum's Speakers Bureau, a variety of illustrated talks on the Royal Ontario Museum's current work in ecology, archaeology, education, Canadiana, palaeontology, astronomy, and many other areas. Two museumobiles, one on archaeology in Ontario and one on fossils in Ontario, are available to travel to festivals and other special community events. The Royal Botanical Gardens offers a series of talks and demonstrations on horticulture, walks and talks on nature studies, and demonstrations and workshops in botanical arts. The Ontario Science Centre's exhibits are available for travel throughout the Province and the McMichael Canadian Collection offers small exhibitions of Canadian art for circulation.

For information, contact the Festival Ontario Arts Officer, Ministry of Citizenship and Culture, Arts Branch, 77 Bloor Street West, Toronto, Ontario M5S 1M2, (416) 965-6509 or your Regional Services Office.

SPEAKERS BUREAUS

The Art Gallery of Ontario offers a Speakers Service. See listings of available topics and details in the front section of this catalogue. In order to book your Art Gallery of Ontario Speakers Service, kindly complete the appropriate Booking Form.

The following institutions have a Speakers Bureau program. Please contact them for further information regarding topics, dates, costs, etc.

National Gallery of Canada, Ottawa, (613) 996-8031
Professional Art Dealers Association of Canada, Inc. (PADAC) (416) 979-1276
Royal Botanical Gardens, Hamilton, (416) 527-1158
Royal Ontario Museum, Toronto, (416) 978-2033

1985

JANUARY

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FEBRUARY

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DECEMBER

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1986

JANUARY

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JUNE

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JULY

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AUGUST

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SEPTEMBER

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OCTOBER

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DECEMBER

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1987

JANUARY							FEBRUARY							MARCH							APRIL							
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6	7	8	9	10	11	12	4	5	6	7	8	9	10	6	7	8	9	10	11	12	6	7	8	9	10	11	12	
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1988

JANUARY							FEBRUARY							MARCH							APRIL							
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3	4	5	6	7	8	9	7	8	9	10	11	12	13	6	7	8	9	10	11	12	3	4	5	6	7	8	9	
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MAY							JUNE							JULY							AUGUST							
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